This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

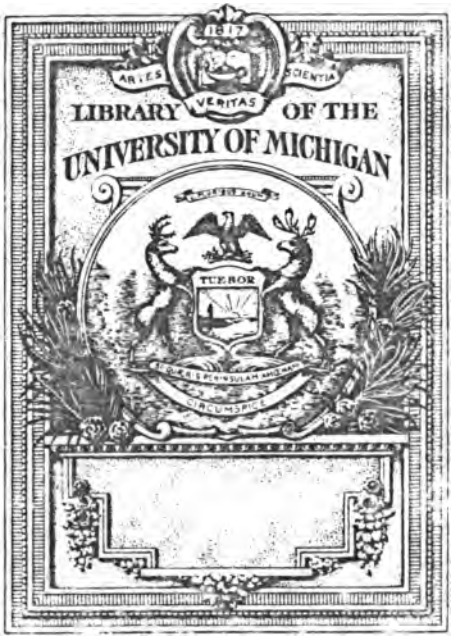
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

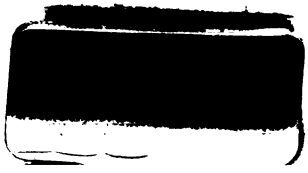
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`



The Gift of

Leonard B. Willeke

Architect



402 *Gothic Hunting Tapestry. XIV. Century*

San Francisco art association

CATALOGUE
MRS. PHOEBE A. HEARST
LOAN COLLECTION

EDITED BY

J. NILSEN LAURVIK, DIRECTOR

IN COLLABORATION

WITH

ARTHUR UPHAM POPE, M. A.

R. MEYER-RIEFSTAHL, PH. D.

PHYLLIS ACKERMAN, M. A., PH. D.

THE PALACE OF FINE ARTS

CONDUCTED BY

THE SAN FRANCISCO ART ASSOCIATION

SAN FRANCISCO

1917

Arch
N
740.2
A2
1917

COPYRIGHTED, SEPTEMBER, 1917
BY THE SAN FRANCISCO ART ASSOCIATION
ALL RIGHTS RESERVED

Of this Edition 1500 COPIES WERE PRINTED IN SEPTEMBER, 1917
By TAYLOR & TAYLOR, *San Francisco*

ENGRAVINGS AND COLOR PLATES
BY THE COMMERCIAL ART COMPANY, SAN FRANCISCO

...

PHOTOGRAPHS BY GABRIEL MOULIN, SAN FRANCISCO

...

COVER DESIGN TRANSCRIBED
BY EDUARDO T. SCOTT
FROM THE RENAISSANCE BORDER
NO. 409

275 549X

PREFACE

WITH the opening last December of Mrs. Phœbe A. Hearst's Loan Collection, the San Francisco Art Association entered upon the permanent museum activities assumed by us when we took over the Palace of Fine Arts from the Directors of the Panama-Pacific International Exposition. The possession of this beautiful building, so generously placed at the disposal of the people of San Francisco by the Exposition Directors, was a challenge to all that is best in the community. What more worthy answer to this challenge could possibly be imagined than the Loan Collection presented herewith, and the response that this awakened in the people of San Francisco, as evidenced in the two hundred and thirty thousand persons who have visited the Palace of Fine Arts in the first fifteen months of its existence as a museum?

As I had occasion to observe in the Preliminary Catalogue, we believe this event marks an epochal step in the cultural history of the Pacific Coast, and the general public, no less than the special student, will long have reason to be grateful to the public-spirited generosity of Mrs. Hearst in making her collection available to the people of our State. Since its opening the collection has been considerably augmented by important additions that have necessitated installing six new galleries.

Every department of the collection has been enriched by notable accessions, such as the famous Coriolanus Series of Gobelin tapestries, the superb sixteenth-century Renaissance tapestry, the late seventeenth-century Chinese tapestry panels, and the seventeenth and eighteenth-century Spanish altar-cloths, to mention only a few of the pieces added to the textile collection, while no less than forty rugs have been added to the rug section, and many notable additions to the graphic section, such as the unusual early pen drawing by Holbein and the two fine states of the "Melencolia" and the "St. Hubert" by Dürer, besides a beautiful Lancret, the collection of Persian manu-

scripts, several fine pieces of furniture, and two cases of Phœnician and European glass. The addition of all this new material, increasing the importance and value of the collection as a whole, so far increased the scope of the catalogue as to cause several postponements of the date of publication, all of which is a distinct gain to the public who visits our museum.

We count ourselves fortunate indeed in having secured as our first important loan collection one as varied and instructive as this. It serves to illustrate the educational value to the community of a great Museum of Comparative Art, wherein one may study the interrelation of all the arts, observing how the same principles of design and color operate in arts as diversely different as tapestries and engravings, rugs, porcelains, and Persian manuscripts,[1] and thereby apprehending something of that mysterious law governing the operation of the creative impulse which finds its expression in art, irrespective of time and place, transcending racial differences and attaining a universal affinity that makes a Holbein one with a Chinese ancestral portrait.

This collection presents the first opportunity on the Coast to make a comparative study of certain related principles of art that are too often ignored or attributed to painting only. For example: a comparative study of rugs, such as is made possible by this collection, suggests a rich and valuable contribution to our knowledge of the fundamental principles of design and color such as has not yet been attempted, though the fondness for rugs evinced by the old masters, who often introduced them in their paintings, shows that something of this sort has long been sensed by those most sensitive to original, organic design. These and kindred reasons are the impelling causes prompting one to exhibit rugs in an art museum and to give to them the same serious study that one would accord a Leonardo da Vinci.

[1]*Note the kinship of feeling in the Dürer prints and the fourteenth-century Gothic Hunting Tapestry, and again how the latter has a near affinity with the Persian Animal Carpet, while the relation between the art of the Persian calligraphist and the art of the Persian rug-weaver, as illustrated in plate No. 516 and plate No. 707, is so close as to appear obvious to even the most casual student, who, I am sure, will discover the same principles of design and color in the illuminated title-pages of the Persian manuscripts shown here as are revealed in rugs such as the late seventeenth-century Herat.*

PREFACE

Æsthetically and racially, they are no less revealing and frequently more interesting in that they are the products of the earliest expression of those æsthetic impulses, the manifestation of which has come to be called art; nor are they less authentic and expressive because communicated with the force and directness of the primitive loom, which gives to all its products a certain character and worth rarely surpassed by the more sophisticated products of the so-called fine arts.

The extraordinary co-ordination of color and pattern exhibited in certain of these pieces is a sharp challenge to the oft-repeated distinction made between the major and minor arts, and one is constrained, after studying these rugs, to say that there are no major or minor arts, only major and minor artists, and that greatness transfigures the material to the point of art, be it paint or potter's clay. This truth, too rarely insisted upon, is of prime importance in any consideration of art, whether it be fine or applied art, and a collection such as this should do much to make it clear.

Surely such opulent fantasy of design and such rich exotic color as are revealed in the fourteenth-century Gothic Hunting Tapestry are deserving of something better than the left-handed compliment of a comparison with painting. In its archaic naïveté, in its masterly filling of the allotted space, in the fine subordination of its varied details to the general effect, this glorious product of the loom is a worthy exemplar of the highest ideals of mural decoration no less than of the aristocratic art of tapestry-weaving. In another way, this is equally true of the noble severity of line and restrained sobriety of color in the small Ching Lung Tapestry in the textile section.

Reflections such as these are the natural consequences of a comparative study of art, and herein lies the educational as well as the æsthetic value of a collection as varied as this. The study of such a collection inevitably leads to a clearer conception of relative values, without which there can be little real understanding of the generating principles that animate the production of art.

It is our hope that this catalogue will serve as a helpful guide to all those wishing to make such a use of this collection, and this desire

must be our excuse for a reversal of the usual procedure and devoting comparatively more attention to the rugs, tapestries, and textiles than to the paintings. A perusal of the text in conjunction with the exhibits will, I am sure, justify this treatment in the eyes of the serious student, who will appreciate at its true worth the scholarly work done by Professor Pope, Dr. Meyer-Riefstahl, and Miss Ackerman, whose untiring and painstaking researches have made such a catalogue possible.

J. NILSEN LAURVIK.

TABLE OF CONTENTS

	Page
List of Illustrations	ix
I. Paintings and Miniatures	1
II. Drawings, Etchings, and Engravings	13
III. Tapestries	37
Introduction	39
Tapestry Descriptions	49
IV. Rugs	67
Prefatory Note	68
Introduction	69
A. Persian Rugs	96
B. Asia Minor Rugs	116
C. Caucasus Rugs	130
D. Turkoman Rugs	141
E. Chinese Rugs	146
Supplementary Plates	154
V. Furniture and Objets d'Art	157
VI. Persian Manuscripts, Miniatures and Lacquers	163
VII. Glass	164
Prefatory Note	171
I. Phœnician Glass	173
II. European Glass	174
VIII. Textiles	177
Introduction	179
Summary of Textile Sections	188

TABLE OF CONTENTS

TEXTILES (CONTINUED) Page

A. WOVEN FABRICS 186

B. TAPESTRY WEAVES 199

C. CASHMERE SHAWLS 201

D. PRINTED AND DYED FABRICS 203

E. NEEDLE WORK 206

BIBLIOGRAPHY 217

TAPESTRY WEAVING 219

TAPESTRY DESIGNERS AND WEAVERS 221

RUGS 223

MAGAZINE LITERATURE 230

INDEX TO CONTRIBUTORS 235

INDEX 239

LIST OF ILLUSTRATIONS

GOTHIC HUNTING TAPESTRY. XIV. CENTURY . . . *Frontispiece*
THE PALACE OF FINE ARTS AND LAGOON . . . *Facing Page* XII
COLONNADE OF PALACE OF FINE ARTS 1
SPRING LANDSCAPE 4
THE FALCONERS 5
A ROAD IN FRANCE 12
THE LANDING OF THE ROYAL BARGE 13
PREPARING FOR THE BALL 16
FRENCH LANDSCAPE 17
MUSIC 20
CHILDREN'S GARDEN PARTY 21
ADORATION OF THE INFANT CHRIST 28
PEASANT MOTHER 29
PORTRAIT OF MARIE DE MEDICI 32
EVENING IN THE FOREST 33
THE COAST OF ITALY 34
ST. LUKE WRITING THE GOSPEL 35
SNOW PASS AT SCHIPKA 36
THE JEWS WAILING-PLACE, JERUSALEM 37
THE SLEIGH RIDE (FRENCH TAPESTRY) 38
SEPTEMBER (RENAISSANCE TAPESTRY) 39
THE HISTORY OF CORIOLANUS—No. I 42
THE HISTORY OF CORIOLANUS—No. II 43
THE HISTORY OF CORIOLANUS—No. III 44
THE HISTORY OF CORIOLANUS—No. IV 45
THE HISTORY OF CORIOLANUS—No. V 48
VERDURE TAPESTRY (BEAUVAIS STYLE OF TENIERS) . . . 49
VERDURE TAPESTRY (BEAUVAIS STYLE OF TENIERS) . . . 50
GERMAN EMBROIDERY. XVI. CENTURY 51

LIST OF ILLUSTRATIONS

Chinese Tapestry Representing the Eight Immortals . . . . . *Facing Page* 51
Boreas Abducting Orythia 52
Renconter (The Encounter) 53
Ship Scenes Series—No. I 60
Ship Scenes Series—No. II 61
Ship Scenes Series—No. III 62
Ship Scenes Series—No. IV 63
Ship Scenes Series—No. V 64
View of Gallery 64 65
Kien Lung (Chinese) 67
Map of the Rug Producing Districts of Western Asia . 72
Animal Carpet. Tabriz 80
Herat (So-called Ispahan) 81
General Gallery View 100
Kurdistan. Probably Souj-Bulak 101
Hamadan 108
Ghiordes Prayer-Rug (So-called Bektash) 109
Ghiordes Prayer-Rug 116
Kulah Prayer-Rug 117
Kulah Prayer-Rug 124
Oushak 125
Tuzla Prayer-Rug 128
Kuba 129
Daghestan Prayer-Rug 132
Baku 133
Samarkand Palace Carpet in Silk on Two-Color Gold Ground 140
Chinese Silk Rug (Late K'ang Hsi) 141
Blue and White Porcelain Screen (China) 148
Louis XV. Sleigh (France) 149
German Wrought-Iron Grave Post 150

LIST OF ILLUSTRATIONS

GERMAN WROUGHT-IRON CRUCIFIX . . . *Facing Page* 150
SEDAN CHAIR. LOUIS XV. 151
SPINNET 151
RENAISSANCE CABINET (ITALY) 154
SPANISH CABINET AND SECRETAIRE 155
LOUIS XVI. PIANO 156
EARLY CHICKERING PIANO (EMPIRE STYLE) 157
RENAISSANCE CATHEDRAL STALL 160
FLEMISH BOX BED 161
• FULL-PAGE ILLUSTRATIONS IN COLOR FROM THE MANUSCRIPT COPY OF THE ROMANCE OF JOUSSOF-ZULEIKA 164
FULL-PAGE ILLUSTRATIONS EXECUTED IN MONOCHROME FROM THE COMPLETE WORKS OF THE POET SAADI 165
PAGE NO. XXII FROM A COLLECTION OF FORTY-EIGHT PAGES OF CALLIGRAPHIC ART BY NOTED PERSIAN MASTERS OF CALLIGRAPHY 172
SECTION OF TEXTILE INSTALLATION 176
BROCADE (FRENCH). EARLY XVIII. CENTURY 177
SHAWL (BORNEO). XIX. CENTURY 180
RICH APPLIQUÉ EMBROIDERY (SPANISH) 181
EMBROIDERED CHASUBLE (SPAIN) 188
EMBROIDERY (SPAIN). EARLY XVIII. CENTURY 189
ALTAR-CLOTH, OR ANTEPENDIUM 208

The Palace of Fine Arts and Lagoon

Colonnade of Palace of Fine Arts

I
PAINTINGS AND MINIATURES

ALL MEASUREMENTS GIVEN
IN THIS CATALOGUE ARE INDICATED IN
FEET AND INCHES

COROT, (JEAN BAPTISTE) CAMILLE.

Born in Paris July 20, 1796; died there February 23, 1875. Landscape painter; pupil of Michallon, and after his death of Victor Bertin. Traveled in Italy in 1826, where he painted many fine landscapes and figure pieces. Upon returning to France he painted in Provence, Normandy, and Fontainebleau, where he developed his highly suggestive and poetic style of landscape painting. He has, by reason of his peculiar excellence in treating still water, the sleeping woods, the broad pale horizon, and the veiled sky, been called the Theocritus of landscape painting. He is no less distinguished as a figure painter. Though less generally known as such, his figure paintings vie in interest and importance with the best achieved in modern times. He was the recipient of innumerable honors, and his paintings are found in almost every important private and public collection.

Spring Landscape. Signed in lower left-hand corner: *Corot.* 1
On canvas; w. 1′ 8¾″, h. 2′ 1⅛″.

DETAILLE, (JEAN BAPTISTE) ÉDOUARD.

Born in Paris October 5, 1848; died December, 1912. Genre painter; pupil of Meissonier; exhibited at the Salon of 1868 his "Halt of Infantry" and in 1869 "The Rest During Drill at Camp St. Maur," which established his reputation as one of the most popular military painters of the day. His prolific brush won him almost every honor possible for an artist to attain. His paintings are found in public and private collections all over the world, chiefly in America, where his anecdotal, photographic naturalism won him countless admirers during the latter part of the last century.

Soldiers Halting at a Country Inn. Signed in lower left-hand corner: *Detaille 1895.* 2
On canvas; w. 2′ 1⅛″, h. 1′ 6″.

FROMENTIN, EUGÈNE.

Born at La Rochelle (Charante-Inférieure) October 24,

1820; died at St. Maurice, near La Rochelle, August 27, 1876. Genre painter; pupil of Rémond and Cabat; visited Algiers in 1846-48 and in 1852-53, and brought home many sketches, from which he painted his characteristic pictures of Oriental life. He was the author of a successful romance entitled "Dominique," published in 1863, and of various admirable works on art and travel. He was one of the foremost exponents of the romantic movement in France. He was the recipient of many honors, including the Légion d'Honneur, of which he was made an officer in 1869. He is represented in the foremost private and public collections in Europe and America, many of his finest canvases being in the possession of American collectors.

3 The Falconers. Signed in lower right-hand corner: *Eug. Fromentin.*

On canvas; w. 1′ 11¼″, h. 1′ 2 7/16″.

HARPIGNIES, HENRI.

Born at Valenciennes July 28, 1819. Landscape painter of the Fontainebleau school, of which for many years he had been the sole surviving representative when he died, August 29, 1916. He was a pupil of Achard and excelled both in oils and water-colors. His aquarelles are characterized by a strength and breadth that resemble somewhat the best qualities of the English school of water-color painters. He exhibited regularly from 1852 to the time of his death, painting almost to the very end with but comparatively little diminution of his early vigor. He was the recipient of many honors, which found their culmination in his election to the Légion d'Honneur in 1875, of which he was made an officer in 1883. He is represented in public and private collections the world over, especially in America, where many of his finest early paintings found ready and appreciative purchasers.

4 A Road in France. Signed in lower left-hand corner: *H. Harpignies.*

On canvas; w. 2′ 1⅛″, h. 1′ 7″.

1

Spring Landscape
By Jean Baptiste Camille Corot

3

The Falconers
By Eugène Fromentin

ISABEY, EUGÈNE (LOUIS GABRIEL).

Born in Paris July 22, 1804; died in Paris April 26, 1886. Landscape, marine, and figure painter; son and pupil of Jean Baptiste Isabey. In 1830 he accompanied the Government expedition to Algiers as royal marine painter, where his highly romantic temperament found congenial subject-matter for his facile brush. He was awarded many medals and honors and was made an officer of the Légion d'Honneur in 1852. He is one of the most popular exponents of the romantic movement in France, and is represented in most of the important provincial museums, in the Luxembourg, and in the leading public and private collections in America as well as in Europe.

The Landing of the Royal Barge. Signed in lower left-hand corner: *E. Isabey '76.* 5

On canvas; w. 5′ 10⅝″, h. 4′ 0½″.

ITALIAN SCHOOL. XVII. Century.

The Adoration of the Magi. 6

On canvas; w. 3′ 4″, h. 3′ 11¾″.

LANCRET, NICOLAS.

Born in Paris January 22, 1690; died there September 14, 1743. Genre painter; pupil of Dulin (1669-1748) and Gillot. Was strongly influenced by Watteau, with whom he was on friendly terms until 1719, when both were admitted to the Academy. Because of a similarity in subject and treatment, the pictures of these two masters are occasionally confounded, though Watteau is by far the greater artist. Lancret was much in demand as a decorative painter, and embellished many screens, spinets, and the like with pastoral and salon scenes, such as the screen in the Morgan collection. He is represented in most of the important public and private collections in Europe and America.

Preparing for the Ball. 7

On canvas; w. 2′ 7⅛″, h. 3′ 3″.

LEPINE, J.

French painter of the Impressionist school and a friend and colleague of the leading representatives of that school, with whom he exhibited in 1874 at the galleries of M. Nadar in Paris. He is a painter possessed of fine sensibilities, and has painted many delicately observed Parisian scenes, landscapes, old quays, and streets, usually enveloped in a golden gray mist, of which the following is a characteristic example.

8 French Landscape. Signed in lower right-hand corner: *J. Lepine.*
On canvas; w. 1′ 9⅛″, h. 1′ 6″.

LOO, CHARLES ANDRE VAN. (Usually known as CARLE VANLOO).

Born at Nice February 15, 1705; died in Paris July 15, 1765. He was a sculptor as well as a painter, and was a pupil of his brother, Jean Baptiste, with whom he went to Rome, where he studied under Benedetto Luti and learned sculpture under Legros. Upon his return to Paris he won the first prize for drawing in 1723 and the Prix de Rome in 1724, visiting Rome again in 1727, where he became a member of the Academy of St. Luke and was knighted by the Pope in 1771. He became a member of the French Academy in 1775; was made professor in 1737; director of Royal School of Art 1749; decorated with the Order of St. Michael in 1751; made rector of the Academy in 1754; director of the Academy and first painter to the King in 1763. He is chiefly famous for his religious and mythological subjects, though he painted a number of excellent portraits, including the large equestrian portrait in the Marseilles Museum, as well as the self portrait, now in the Hermitage in St. Petersburg. Besides these he is represented by important canvases in the galleries of Besançon, Glasgow, Paris, and Potsdam.

9 Music. Signed on the lower right-hand page of notes held by Cupid: *Carle Vanloo.*
On canvas; w. 4′ 6¾″, h. 2′ 11″.

MARR, CARL.

Born February 14, 1858; American painter of the Munich school. Educated in the German and English Academy, Milwaukee; pursued his art studies in the academies of fine arts at Weimar, Berlin, and Munich. Made his professional debut as a painter about 1877, and has for some time been professor in the Academy of Fine Arts in Munich. Is the recipient of numerous awards and decorations, and is a member of many leading art societies in Europe.

Children's Garden Party. Signed in lower right-hand corner: *Carl Marr, München, '92.* 10
On canvas; w. 6′ 9¼″, h. 4′ 4⅝″.

The Adoration of the Infant Christ. Signed in lower right-hand corner: *Carl Marr, München.* 11
On canvas; w. 13′ 4⅜″, h. 7′ 10¼″.

MILLET, JEAN FRANÇOIS.

Born at Gréville (Manche, in Normandy) October 4, 1814; died at Barbizon (Seine-et-Marne) January 20, 1875. Genre painter; pupil of Mouchel and of Langlois in Cherbourg and of Delaroche in Paris. Exhibited for the first time at the Salon in 1840; returning to Cherbourg in the same year, he supported himself by painting portraits; returned to Paris in 1842; settled finally at Barbizon in 1849. He was decorated with the Légion d'Honneur in 1868. Himself of peasant origin, he excelled as an interpreter of peasant life, which he painted with a simplicity and earnestness of feeling unequaled by any other painter. His early life was full of hardships and obstacles, which were not lessened by the hostile attitude of his colleagues of the Academy, who refused him admittance to their salons. To gain a livelihood he painted signs and popular pot-boilers. The latter were chiefly nudes painted to meet the current taste of the French public; but even in these he revealed the incomparable quality of his genius. These nudes, painted for a few francs, are among the most lovely nudes painted in modern times, and reveal upon what a sound basis of academic knowledge

his art was founded. Despised and neglected in his lifetime, his work today commands prices comparable to that of the greatest old masters, and he has come to be regarded as one of the epoch-making figures of modern art. Originally rejected by officialdom, today private collectors vie with public institutions for the possession of his works, which are found in the foremost collections throughout the world. Many of his most important paintings are owned in America, where his art found its earliest appreciation. After his death fifty-six pictures and studies in his studio, many unfinished, brought 321,034 francs at auction, an amount many times in excess of his total earnings during his whole life.

12 Peasant Mother. Signed in lower right-hand corner with the initials *J. F. M.*

On canvas; w. 1′ 2½″, h. 1′ 5¾″.

MONET, CLAUDE.

Born in Paris in 1824; pupil of Gleyre for a month; since then self-taught. He is now acknowledged as the foremost exponent of impressionism, and his work is a magnificent verification of the optical researches of Helmholtz and Chevreul into the vibratory qualities of color. His early work was strongly influenced by Daubigny; his first luminous studies date back to about 1885, developed through a remarkable series devoted to a precise yet poetical study of certain subjects seen under the ever-changing atmospheric and light conditions that mark the successive hours of the day, which might appropriately be called "Investigations of the Variations of Sunlight." The most famous of these series are The Hayricks, The Poplars, The Cliffs of Etretat, The Coins de Rivière, The Cathedrals, The Water Lilies, and the Thames Series. This epoch-making series is perhaps the most revolutionary contribution to the art of painting made since its invention by the Van Eyck brothers.

13 River Landscape. Signed in lower left-hand corner: *Claude Monet.*

On canvas; w. 2′ 1¼″, h. 2′ 7¼″.

PASINI, ALBERTO.

Contemporary genre painter. Born at Busseto, near Parma, Italy. Studied with Eugenio Ciceri, Isabey, and Théodore Rousseau; known chiefly through his Turkish, Arabian, and Persian subjects.

The Arrival of the Sultan's Harem. Signed in lower right-hand corner: *A. Pasini, 1872.* 14

On canvas; w. 3′ 1½″, h. 4′ 11″.
Lent by William Randolph Hearst, Esq.

POURBUS, FRANCIS (THE YOUNGER).

Born in Antwerp in 1570; died in Paris, buried February 19, 1622. Flemish school; historical and portrait painter; son and pupil of Francis Pourbus the Elder. Lived for some time in Brussels, and from 1600 he was court painter to Vincenzoi Gonzaga at Mantua; from 1610 he was attached to the court of Henry IV. of France, where he became the favorite painter of Marie de Medici, of whom he painted many portraits, two of which are in the Madrid Museum and two in the Musée Rath, Geneva, and another in the Louvre, together with his portrait of Henry IV., his "Last Supper," and the portrait of Francis of Assisi. Besides the foregoing, he is represented in many of the leading galleries throughout the world.

Portrait of Marie de Medici. Standing; full length. 15

On canvas; w. 3′ 10″, h. 6′ 6″.

ROUSSEAU, (PIERRE ÉTIENNE) THÉODORE.

Born in Paris April 15, 1812; died at Barbizon, near Fontainebleau, December 22, 1867. Landscape painter; pupil of Rémond and of Lethière. Revealed himself a true "naturalist" in his first picture (1826), and thenceforth, up to 1848, when his works, after being excluded thirteen years from the Salon by the Academical Jury, were readmitted, he fought the battle of naturalism with varying success. With Corot, Daubigny, Dupré, and Diaz, he founded the modern French school of landscape painting, of which he himself is

one of the chief glories. Few, if any, have surpassed him in bigness of vision and in poetic interpretation of the romantic aspects of nature. Despite his great qualities, he was always in more or less needy circumstances, and finally died of a broken heart, due to an intrigue regarding his election to the Officers' Cross of the Légion d'Honneur, one of the lower grades of which had been bestowed upon him in 1852. He is today regarded as one of the greatest landscape painters of all time, and is represented in the foremost public and private collections in the world.

16 Evening in the Forest. Signed in lower left-hand corner: *Th. Rousseau.*
On canvas; w. 6′ 2″, h. 4′ 9″.

SCHÖNLEBER, GUSTAV.

Born at Bietigheim, Würtemberg, in 1852. Landscape and architectural painter; pupil of Kurtz in Stuttgart and of Adolf Lier in Munich; traveled in Italy and Holland; professor in Carlsruhe in 1880. He was the recipient of many honors, and is represented in leading galleries throughout Europe.

17 The Coast of Italy. Signed in lower left-hand corner: *G. Schönleber 1888.*
On canvas; w. 8′ 5¼″, h. 5′ 10″.

SPANISH SCHOOL. XVI. Century.

18 St. Luke Writing the Gospel.
On wood; w. 3′ 5″, h. 5′ 3″.

19-20 Three Eighteenth-Century miniatures. Artist and subjects
21 unknown.

VÀSQUEZ, CARLOS.

22 The Mother-in-Law. Signed in lower right-hand corner: *Carlos Vàsquez, Salamanca, 1908.*
On canvas; w. 6′ 0″, h. 6′ 5½″.
Lent by William Randolph Hearst, Esq.

VERESHCHAGIN, VASILI VASILIEVICH.

Born in the village of Liubetz in the district of Cherepovets and the government of Novgorod October 14 (26), 1842. He was of Tartar blood on his mother's side. His father was a rich land-owner and intended him for the navy, and entered him in the naval school in 1858 in St. Petersburg, where he also attended the St. Petersburg drawing school. Here he won a medal with his first picture. In opposition to his parents' wishes, he left the navy and journeyed to Paris, where he studied under Gérôme and at the École des Beaux Arts. He passed his vacations in the Caucasus, where he studied the manners of Russian peasantry. He very early rebelled against the classical régime of the academies and adopted naturalism as his form of expression, which he developed with a graphic power that shocked many of his contemporaries and for a time prevented the exhibition of his pictures in Russia, where his relentless exposé of the horrors of war brought down upon him the displeasure of the Czar and his entourage. In 1867-70 he accompanied General Kaufmann to Turkestan and later visited China and India. He participated in the Russo-Turkish war, was severely wounded, and assisted as secretary in the peace negotiations. His war pictures were painted in cycles, and his principal works are classified by himself in three sections, dealing with India, Turkestan, and with the Russo-Turkish war. In 1885 he exhibited in Vienna eighty-three paintings that created a sensation and firmly established his reputation as a great polemical painter, in consequence of which he was called by one of the leading critics "The Apostle of Peace and of Humanity." During the twenty-six days of this exhibition 94,892 paying visitors viewed the collection. When the same collection was exhibited at Berlin, the Emperor forbade the Guards to visit the exhibition lest they should come to regard war as a disgusting rather than an honorable exploit. In the Japanese-Russian war he accompanied Admiral Makaroff on board the "Petropavlovsk," and went down with that ship when it was sunk in the battle of the

Sea of Japan, April 13, 1904. A surviving sailor thus describes the scene: "Smoke arose in dense clouds and flames seemed to leap toward the bridge. I remember falling masts and then nothing more. On our ship was an old man with a beautiful white beard who had been good to the men. He had a book in his hand and seemed writing, perhaps sketching. He was Vereshchagin." His last picture, entitled "Admiral Makaroff in Counsel with his Officers," went down with him, but was later recovered practically undamaged. The various periods of his activity may be divided as follows: Early pictures; Caucasian series; Turkestan series; Russo-Turkish war series (to which belongs the "Snow Pass of Schipka" in this collection); Indian series (to which belongs "Hindoos blown from the Guns," in the Affiliated Colleges of the University of California); Syria and Palestine series (to which belongs "The Jews Wailing Place, Jerusalem," in this collection); Napoleonic series; miscellaneus pictures and last pictures.

23 Snow Pass of Schipka.
On canvas; w. 2′ 6¼″, h. 1′ 10½″.

24 The Jews Wailing-Place, Jerusalem.
On canvas; w. 4′ 11¼″, h. 6′ 6″.

4

A Road in France
By Henri Harpignies

5

The Landing of the Royal Barge
By Eugène Isabey

II
DRAWINGS, ETCHINGS AND ENGRAVINGS

BARTOLOZZI, Francesco.

This celebrated artist was the son of a goldsmith of Florence, where he was born in 1725. He was instructed in drawing by Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Recchi, Zuccarelli, and others, engraved while he was in the employ of Wagner. His real reputation, however, was made in England, where he arrived in 1764, and was shortly thereafter appointed engraver to the King, at a salary of £300 a year. In 1768 he was made a Royal Academician. His indefatigable energy, combined with a highly developed technical facility, gained for him a distinguished rank in his profession. His etchings, in imitation of the drawings of the most eminent painters, admirably represent the spirit of the original. He was as prolific as he was versatile in the various styles of engraving practiced by him, and he left a prodigious number of plates, all of a high order of excellence. In 1802 Bartolozzi accepted the post of director of the National Academy of Lisbon, where he died in 1815. His prints are highly esteemed by print collectors the world over.

Mr. Kemble in the Character of King Richard III. Signed: *F. Bartolozzi sculpsit 1789.* 101

After the painting by W. Hamilton, R. A. Fine, rich proof.

The Grand Masonic Lodge Receiving the Orphans. 102

Engraving after the painting by Stothard, R. A. The figures depicted are all portraits of notables; the central figure leading the procession of orphans is Bartolozzi. Published June 1, 1802, by Wm. Jeffryes & Co., London.

COCH.

Drawing. Classical Composition. Signed: *fait par Coch à Rome.* 103

DORÉ, Louis Christophe Gustave Paul.

French historical painter and illustrator of books. Born at Strassburg in 1833; died in Paris in 1883. His name was originally Dorer, which he modified into the French equivalent. In 1848, when but fifteen years old, he began to ex-

hibit at the Salon landscape sketches in pen and ink, and in the same year he became one of the regular contributors to the *Journal pour Rire*. During these years he contributed a number of designs to various journals and exhibited pictures in the Salon, but not until 1863 did he command public attention, when he exhibited his painting of "Paolo and Francesca da Rimini." In the Salon of 1868 he exhibited "The Neophyte," after which he executed the engraving by the same title, in this collection, generally regarded as one of the more important of his earlier works. He was a sculptor as well as a painter and an engraver, and his ambition was to win fame as a historical painter, in which he failed, despite marvelous facility of imagination and wonderful facility of execution. He is chiefly famous for his very remarkable illustrations of the classics, especially Balzac, and Rabelais, but more particularly by his designs for Dante's "Inferno," which created a veritable sensation when they appeared. His illustrations of the Bible, Milton's "Paradise Lost," and "Don Quixote" are no less notable. The colossal vase decorated with groups of figures, exhibited by him at the Exposition Universelle at Paris in 1878, now installed before the Memorial Museum in Golden Gate Park, is a characteristic example of his activities as a sculptor.

104 The Neophyte. Signed: *G. Doré, aquaforte.*

Etching after the original painting by Gustave Doré. Published by the Doré Gallery, May 13, 1880, London.

DÜRER, ALBRECHT.

Born in Nuremberg, May 21, 1471, of Hungarian parents. His father came from the little village of Eytas in Hungary, from which the family derived its name, Ajtós, signifying a door—which, being translated into German, became Thürer or Dürer. His father practiced the goldsmith's craft in Nuremberg, where he settled in 1455. The young Dürer was at first entered as a goldsmith's apprentice in his father's shop, which he left in 1486 to study with Michel Wolgemut, then the foremost painter in Nuremberg. After finishing his three years' apprenticeship with Wolgemut, he

7

Preparing for the Ball
By Nicolas Lancret

8

French Landscape
By J. Lepine

traveled four years in Germany, and is said to have visited Colmar in 1492, where he went to make the acquaintance of Martin Schongauer, only to arrive shortly after the latter's death. He excelled as a painter as well as an engraver, and is generally regarded as one of the outstanding glories of the art of his period in Germany. Lacking the rich, sensuous beauty of the great masters of the Italian Renaissance, he is none the less highly esteemed by the foremost critics, and his works are found in the leading public and private collections throughout the world.

Saint Hubert. Signed with the monogram, *A. D.* 105
Engraving on copper.

Melencolia. Signed with the monogram, *A. D. 1514.* 106
Engraving on copper; very fine proof.

The Virgin and Child. Signed with the monogram, *A. D. 1513.* 107
Engraving on copper; fine early state.

HODGES, CHARLES HOWARD.

Mezzotint engraver. Born in England in 1764; went to Holland in 1788, where he resided until his death, in Amsterdam in 1837. He was a painter as well as an engraver, and is said to have been a pupil of John Raphael Smith. He painted many portraits of eminent men of his day, which were considered excellent likenesses, though not particularly inspired.

The Infant Hercules. 108
Mezzotint after painting by Sir Joshua Reynolds, executed for the Empress of Russia. Published by J. & J. Boydell, March 25, 1793, London.

Peter Pindar, Esq. 109
Mezzotint after painting by J. Opie. Published April 13, 1787, by T. Smith, London.

CHARLES GRIGNON and
WILLIAM HOGARTH.

GRIGNON, CHARLES.

Born in London of foreign parentage in 1716; died at Kent-

ishtown, near London, in 1810. He was an engraver who, besides doing much independent work, executed several notable plates in collaboration with his contemporaries, such as this engraving, made in conjunction with Hogarth, in 1745. Among his earliest works were several plates for the celebrated anatomical work by Albins, published by Knapton in 1757. He was one of the committee appointed in 1755 to arrange for the establishment of the Royal Academy.

HOGARTH, WILLIAM.

Eminent painter and engraver. Born in London, in Shipcourt, Old Bailey, December 10, 1697; died in Lincolns Inn Fields October 26, 1764. About 1712 he was apprenticed to Ellis Gamble, a silversmith, and at the expiration of his apprenticeship, in 1718, he devoted himself to engraving, executing shop bills, visiting cards, and prints for books. His social satires brought him in his own lifetime very general fame and plunged him into many polemics. His work is found in many private as well as most representative public collections.

110 Mr. Garrick in the Character of Richard III.
Engraving after the painting by Wm. Hogarth. Published June 20, 1746.

HOLBEIN, HANS (THE YOUNGER).

Painter and engraver. Born at Augsburg, probably in 1497; died in London November, 1543; son of Hans Holbein the Elder. Nothing authentic is known of his early training, though it is supposed that he was the pupil of his father. So much do the works of the son resemble the father's that the one has frequently been confounded with the other. In 1514, the family home at Augsburg being broken up, Hans and his brother Ambrose sought their fortunes at Basle, doubtless attracted thither by the prospects of work for the great printing firms whose presses then made Basle famous throughout Europe. Some three hundred drawings have been identified as the products of Hans Holbein's first sojourn in Basle, which ended in 1526. Here he met Erasmus,

of whom he painted several remarkable portraits. In 1526, furnished with letters of introduction from Erasmus, he journeyed to England, where he eventually established himself as one of the King's painters. Here he executed some of his finest portraits, and that now famous set of red-chalk drawings at Windsor Castle, which alone would have assured him a high place in the history of art. His contemporary fame was widely spread and promoted by his series of forty-one small wood-cuts known as "The Dance of Death," published by the Brothers Trechsel of Lyons about 1526. Besides his work as a portrait painter and engraver, Holbein made numerous designs for the handicrafts, and many pages are preserved at Basle, Berlin, the British Museum, Chatsworth, and elsewhere, with drawings to be carried out by the goldsmith, jeweler, armorer, and bookbinder. The last known drawing by Holbein was for a clock, to be presented to Henry VIII., which bears the date 1543, and is preserved in the British Museum.

Portrait of Peter Rusus, Esq., Magistrate. Signed: *H. Hol. fec. Basil MD XX.* 111

A very interesting and powerful early drawing, evidently executed with a quill. It has all the bold, hard forthrightness of a boy's drawing, approaching a wooden severity in the characterization that is in marked contrast to the suave and penetrating delineation of character in the famous series of Windsor drawings.

JONES, JOHN.

Mezzotint engraver. Born about 1740; died in 1797. He worked in London, and was appointed engraver to the Prince of Wales and the Duke of York.

Miss Farren and Mr. King. 112

Stipple after the original drawing by J. Donnman. Published by J. Jones, May 22, 1787, Marylebone.

Portrait of the Honorable Thos. Erskine. 113

Mezzotint after the painting by Sir Joshua Reynolds. Published by J. Jones, May 6, 1786.

LEWIS, FREDERICK CHRISTIAN.

English engraver and landscape painter. Born in London

in 1779; died at Enfield 1856. Studied with Stadler, a German engraver, and in the schools of the Royal Academy. He did original work as well as reproductive engravings. Of the latter the most important of his earliest works are a series of thirteen aquatints of Girtin's Views of Paris, executed in 1803. He was engraver to George IV., William IV., and Queen Victoria.

114 Classical Landscape, with Figures.
Aquatint after the original drawing by Claude Lorrain for the "Liber Studiorum of Claude Lorrain." Published in 1840.

115 Classical Landscape, with Dancing Nymphs.
Etching after the original drawing by Claude Lorrain for the "Liber Studiorum of Claude Lorrain."

116 Classical Landscape. Signed: *Claude Rome, 1677.*
Aquatint after the drawing by Claude Lorrain for the "Liber Studiorum of Claude Lorrain."

LEYDEN, Lucas Van (Jacobsz Lucas).

Dutch painter and engraver. Born in Leyden in 1494, son of Huig Jacobsz, an obscure painter; died at Leyden in 1533. His first known works are some engravings after his own designs, executed at the age of nine. He left the atelier of his father to study with Cornelis Engelbrechtsen, and at the age of twelve astonished his contemporaries with his picture of "St. Hubert." In 1508, at the age of fourteen, he published his celebrated print of the "Monk Sergius killed by Mahomet." He is generally regarded as the patriarch of the Dutch school. His style has the archaic quality of the early Gothic art, then prevalent throughout Germany and Flanders. It is characterized by power rather than grace, giving to most of his works an intensity of feeling bordering on caricature. One of his most important works as a painter is his triptych of the "Last Judgment" with "Heaven" and "Hell" on the side panels, an immense composition in the town hall at Leyden. He particularly excelled as an engraver, working both on wood and copper, though the woodcuts are not very numerous. At a period

9

Music
By Carle Vanloo

10

Children's Garden Party
By Carl Marr

when Albrecht Dürer had carried the art of engraving to perfection in Germany and Marc Antonio in Italy, Lucas Van Leyden disputed the palm with those celebrated artists in the Low Country. He learned the use of the point and graver from a goldsmith, and carried the art to a surprising degree of perfection, considering the short time he lived. His style differs from that of Dürer, and appears to have been based somewhat on that of Israel Van Mecheln. Fine impressions of his plates, such as the following, are very rare, though more frequently met with than his paintings, which are found in a very few galleries in Europe.

The Crucifixion. Signed: *L. 1521.* 117
Very fine clear proof.

MARCHI, GIUSEPPE (JOSEPH) FILIPPO LIBERATI.

Engraver and painter. Born in Rome about 1735; died in London in 1808. He was brought to England in 1752 by Sir Joshua Reynolds, by whom he was employed as a general studio assistant. He engraved a number of plates in mezzotint after paintings by Sir Joshua, among them the following:

Portrait of Dr. Goldsmith. 118
Mezzotint after the painting by Sir Joshua Reynolds. Published by R. Sayer December 31, 1770, London.

MARR, CARL.[1]

American Artist of the Munich School.

Rothenburg ob. den Tauber. Pencil Drawing. Signed: *Carl Marr.* 119

Rural Architectural Studies. Pencil Drawing. Signed: *Carl Marr.* 120

Costume Study. Middle Ages. Pencil Drawing. Signed: *Carl Marr '85.* 121

Figure Studies. Pencil Drawing. Signed: *Carl Marr '85.* 122

[1]*For biography, see Painting section.*

123 Figure Study of Woman Pointing. Pencil Drawing. Signed: *Carl Marr '85.*

124 Rothenburg ob. den Tauber. Pencil Drawing. Signed: *Carl Marr.*

125 Siena. Pencil Drawing. Signed: *Carl Marr.*

126 Perugia. Pencil Drawing. Signed: *Carl Marr.*

MARTEAU, GILES DE (THE ELDER).

Born at Liege in 1722. Went to Paris at an early age and there acquired considerable reputation as one of the most successful revivers of the stipple style of engraving. He was elected into the Academy of Paris in 1764. He engraved a number of plates after paintings and designs by some of the most eminent French artists.

127 Venus Crowned by Cupid.
Soft ground etching after painting by Boucher.

128 Venus Disarmed by Cupid.
Soft ground etching after painting by Boucher.

MERYON, CHARLES.

Sailor, engraver, and etcher. Born in Paris in 1821; died of melancholia in the asylum at Charenton in 1868. His father, Charles Louis Meryon, was an English physician; his mother, Pierre Narcisse Chaspoux, a dancer at the Opera. In 1837 he entered the naval school at Brest, and two years later went to sea, visiting many foreign countries. In 1846 he decided to adopt the profession of art, and in that year he settled in Paris and became a pupil of a painter named Phelippes. Owing to a disease of the eyes, he abandoned painting for engraving, which he studied in the atelier of M. E. Blery, with whom he worked six months, and shortly thereafter began his famous series of etchings of the streets of Paris, which have made his name immortal in the annals of etching.

View of San Francisco. Signed with the initials *C. M.* in pencil in left-hand lower corner and the following annotation: *2ème épreuve d'essai* (2nd trial proof). 129

Etching. Very fine early impression before addition of lettering in center panel.

OSTADE, ADRIAEN VAN.

Celebrated and prolific Dutch painter and engraver, especially of scenes from Dutch peasant life. He was baptized at Haarlem on December 10, 1610; died April 27, 1685. Studied with Frans Hals and came under the influence of Adriaen Brouwer, with whom his work has much in common. Besides several hundred paintings, water-colors, and drawings, he executed about fifty etchings, according to the catalogue made by Bartsch.

Peasants Singing at a Window. Signed: *A. v. Ostade fecit et excud.* 130

PIRANESI, GIAMBATTISTA.

Etcher and architect; the so-called "Rembrandt of Architecture." Born at Venice in 1720; died in Rome November 9, 1778. He studied under Valeriani, through whom he acquired the style of Valeriani's master, Marco Ricci of Belluno. His sound knowledge of engraving was derived from the Sicilian Giuseppe Vase. He passed forty years in Rome, executing his memorable series of architectural engravings immortalizing the old Roman ruins, then fast falling into decay. He etched nearly two thousand plates, a small number of which were remarkable exercises in imaginative architecture, of which the set of sixteen inventions called "Carceri," depicting fantastic prison interiors as seen by Piranesi during the delirium of fever, is among his greatest achievements. After passing through many vicissitudes in the hands of his son, his plates were finally acquired by the Royal Calcography at Rome, where they were steel-faced and re-bitten to permit of an unlimited reprinting by the Italian Government for the edification of tourists. Needless

to say, these proofs, turned out wholesale, give a very poor idea indeed of the beauty and power of Piranesi's original work, as may be seen by comparing them with the brilliant impressions in this collection, all of which were pulled in Piranesi's lifetime under his personal supervision. This fact becomes peculiarly evident when one examines the deep shadows in any of these plates, all of which have a rich brilliancy and transparency of tone which is strikingly in contrast with the muddy opacity of later impressions made after the plates were rented out to any one at so much per day. The twelve proofs in this collection are one and all unusually fine early impressions, notable for their purity and brilliancy of line—in every instance accentuated by the most careful printing, which does full justice to the delicate silvery passages in the high lights, as well as the richest velvety blacks in the shadows. They reveal Piranesi at his best, and amply justify the appellation that has been applied to him—"The Rembrandt of Architecture."

131 Veduta dell' Arco di Tito. Signed: *Cavalier Piranesi del e inc.*

132 Veduta del Tempio di Ercole nella Città di Cora, dieci miglia lontano da Velletri. Signed: *Cavalier Piranesi delin. e inc.*

133 Veduta dell'Arco di Settimio Severo. Signed: *Cavalier Piranesi del. e inc.*

134 Veduta degli avanzi del Tablino della Casa aurea di Nerone detti volgarmente il Tempio della Pace. Signed: *Cavalier Piranesi F.*

135 Veduta dell' Anfiteatro Flavio, detto il Colosseo. Signed: *Piranesi F.*

136 Veduta del Pantheon d'Agrippa (Oggi Chiesa di S. Maria ad Martyres). Signed: *Piranesi F.*

137 Veduta del Tempio detto della Concordia. Signed: *Cavalier Piranesi F.*

138 Castello S. Angelo. Signed: *Piranesi Archit. dis. et inc.*

Veduta dell' Arco di Benevento Nel Regno di Napoli. Signed: *C. Piranesi fece.* 139

Vue des restes du derrière du Pronaos du Temple de Neptune. Signed: *Cav. Piranesi F.* 140

Altra Veduta del Tempio della Sibilla in Tivoli. Signed: *Piranesi F.* 141

Vue interieure du Collége supposé des Anfictions. Signed: *Cav. Piranesi F.* 142

REMBRANDT, HARMENSZ VAN RIJN.

Painter and etcher. Born at Leyden July 15, 1606 (?); died in Amsterdam October 8, 1669. He excelled in every branch of painting, and made the then obscure and insignificant art of etching one of the great arts, his drawings being as significant of his greatness as his paintings. His versatility and creative fertility, coupled with a revealing power of characterization, revivified by a vigorous imagination, made his art the outstanding glory of his epoch, not only in Holland but in the whole of Europe. After a brief eclipse following his death, his fame has constantly increased, until he is today ranked with the supreme masters of all time. As a painter he was equally great in conception and execution; his hand was the skilful and sympathetic servant of a commanding imagination. The same is true of his etchings; technically they are still unsurpassed, while in vigorous dramatic expression no one has yet approached them.

Christ Healing the Sick (The Hundred-Gulden Print). 143

Unusually fine early impression bought from the Berlin Museum. Judging by the extraordinary brilliancy and purity of line in the delicate gossamer web of the shadowy passages on the prostrate figures in the foreground and the luminous depth and richness of the mysterious black enveloping-darkness in the background, as well as the crisp purity of line throughout this print, is probably one of the first four impressions pulled from the plate. No more convincing and satisfactory demonstration of his power as an etcher could well be desired than this plate, incomparable alike in conception and execution. In the catalogue of his works it stands out, together with the "Night Watch," "The Anatomy Lesson," "The Syndics," "The Presentation in the Temple," "The Death of the Virgin," "The Three Trees," and "The Mill," as among the supreme examples of his art. Executed in 1649 or 1650.

144 The Descent from the Cross.

145 The Death of the Virgin Mary. Signed: *Rembrandt f. 1639.*
An unusually brilliant impression.

146 Landscape with Figures.
Fine, clear impression.

RENI, GUIDO. (Otherwise known as GUIDO.)
Italian painter. Born in Bologna November 4, 1575; died August 18, 1642. Bolognese school; pupil of Denis Calvert; afterward of Carracci, and for a time the favorite pupil of Lodovico. Established himself in Rome in 1608, where he soon won the favor of the Pope, the King, and his entourage. Contemporary and competitor of Caravaggio, who was intensely jealous of him. Executed many important church decorations in Rome as well as in Bologna. His art passed through three transitional stages, ending in a pale, sickly sentimentality that in some respects entitles him to be called the precursor of Bouguereau. His works are found in almost every public gallery in the world.

147 The Virgin Enthroned.
Pencil study for one of his many versions of the Madonna.

REYNOLDS, SAMUEL WILLIAM.
Mezzotint engraver and landscape painter. Born in London in 1773; died at Bayswater August 13, 1835. Studied with Charles Howard Hodges, and is also believed to have been a pupil of John Raphael Smith. The earliest known plate by him is a portrait of George, Prince of Wales, dated 1794. His work is characterized by high artistic excellence as well as great technical skill. He was an etcher as well as a mezzotinter, and a most accomplished stipple and aquatint engraver, and frequently combined these various techniques in one plate. He was a very prolific and industrious worker; his mezzotints alone numbering over three hundred plates, in addition to the series of 357 small mezzotint reproductions after all the then accessible paintings of Sir Joshua Reynolds. Both Samuel Cousins and David Lucas studied with him, as well as Georges Maile in Paris, where his work exerted a strong influence on the French artists of the day.

Garrick in the Character of Abel Drugger. 148

Mezzotint after the painting by J. Zoffany. Published by Messrs. Colnaghi & Co., March 3, 1825, Pall Mall, London.

ROSA, SALVATOR.

Italian painter, poet, etcher, actor, and singer. Born at Renella, near Naples, in 1615; died at Rome in 1673. Of turbulent, romantic temperament, his career was filled from beginning to end with unusual adventures that included in his youth an alliance with a body of banditti who infested the Abruzzi. To this experience may be traced many of those robber pictures which so especially distinguish this artist. His whole life was characterized by impetuous disregard of conventions that kept him from affiliating himself with any particular school, and consequently prevented the early recognition due his talent. His early years were oppressed by want and privation, and his first pictures were exposed for sale in the streets of Naples, where his "Hagar" attracted the attention of Lanfranco and brought him into notice. This was the means of gaining him the friendship of Aniello Falcone, one of the best pupils of Spagnoletto, the great painter of battle-scenes. After achieving local success, he visited Rome in 1634, where he achieved his first real triumph with the decorations for the portico and loggia of the Cardinal's Palace at Viterbo. This led to a commission to paint his great picture "Prometheus," which gained him a very considerable reputation, although not sufficient, however, to command the much-coveted official approval of the Academies. Impatient of this neglect and indifference of officialdom, he impetuously threw aside his palette during the Carnival of 1639 and appearing as poet, singer, and actor he found all Rome at his feet. From then on his personality commanded the admiring attention of all Italy, and his life thenceforth was filled with a series of dramatic events, culminating in his participation in the Revolution in Naples, where he joined the forces of Masaniello. After the death of Masaniello and the close of the Revolution, he returned to Rome, where he was threatened with trial by

the Inquisition for his paintings "La Fortuna" and "L'Umana Fragiliata," which he escaped by fleeing in the train of Prince Giovanni Carlo de' Medici to Florence, where he was received in triumph. Upon returning to Rome after an absence of many years, he alone of living artists was allowed to exhibit his pictures. His etchings number some forty plates, of which the following is an excellent example. His paintings are found in leading public galleries throughout the world.

149 Polycrates Sami Tyraness, opibus et felicitate inclytus, ab Orete Perfarum Satrapa captus, ac cruciaffixus docuit, neminem ante obitum merito dici posse felicem. Signed: *Salvator Rosa Inu. Pinx. seul.*
Etching.

RUBENS, PETER PAUL (School of Rubens).

150 Battle of Constantine.
Pen-and-ink drawing. One of twelve cartoons designed by Rubens for a series of twelve tapestries celebrating "The History of Constantine," now in the Garde-Meuble, Paris. This drawing was probably executed by one of his many pupils after original sketches by himself.

SMITH, JOHN RAPHAEL.

Painter and mezzotint engraver. Born in 1752. Son of Thomas Smith of Derby, the landscape painter; died at Doncaster in 1812. He was a man of amiable and generous temperament who gave his advice and assistance freely to friends and colleagues, helping George Moreland on many of his paintings, besides making the world acquainted with Chantry's abilities. For a time he traveled about the country as an itinerant portrait painter. His engraved plates number about 150, of which the following is a characteristic example.

151 Miss Younge, Mr. Dodd, Mr. Love, and Mr. Waldron in the characters of Viola, Sir Andrew Aguecheek, Sir Toby Belch, and Fabian.
Mezzotint after the painting by Francis Wheatly. Published by Robert Sayer, March 1, 1774, London.

CALDWALL, JAMES.

English designer and engraver; pupil of Sherwin. Born in

11

Adoration of the Infant Christ
By Carl Marr

12

Peasant Mother
By Jean François Millet

London in 1739. His work is characterized by great technical brilliancy. He engraved several plates in collaboration with S. Smith, and others, in co-operation with Grignon.

SMITH, SAMUEL.

Engraver. Born in London about 1745. Made a specialty of landscapes, occasionally collaborating with other engravers, as indicated in the following.

Immortality of Garrick. 152

Engraving after G. Carter. The figures engraved by J. Caldwall, and the landscape background by S. Smith. Published by G. Carter, January 20, 1783, London.

SMITH, JOSEPH LINDON.

American painter, sculptor, lecturer, and teacher. Born October 11, 1863, in Pawtucket, R. I. Studied in the Boston Museum School and in the Julian Academy in Paris. Member of many art societies and the recipient of several honors. Executed mural paintings in Boston Public Library and Horticultural Hall, Philadelphia. Made copies in Italy, Egypt, and Turkey for museums, of which the following are representative examples:

Aboo Simbel. Signed: *Joseph Lindon Smith 1899.* 153

Water-color drawing.

Temple Ruins. Signed: *Joseph Lindon Smith 1899.* 154

Water-color drawing.

Aboo Simbel, No. 2. Signed: *Joseph Lindon Smith 1899.* 155

WARD, JAMES.

English animal painter and engraver. Born in Thames street, London, October 23, 1769; died in Cheshunt November 23, 1859. He began the study of engraving at an early age, working under John Raphael Smith for a short time, then serving an apprenticeship of nine years to his elder brother, William Ward. He made his reputation at an early age, and was appointed painter and mezzotint engraver to the Prince of Wales in 1794. He was a frequent contributor

to the exhibitions of the Royal Academy and won a considerable reputation as an animal painter. Elected an A. R. A. in 1807 and full Academician in 1811. His paintings are found chiefly in English galleries, while his plates are in most of the important print collections throughout the world.

156 Portrait of Richard Burke.
Mezzotint after the painting by Sir Joshua Reynolds. Published by Messrs. Wards & Co., London.

WATSON, JAMES.

An English mezzotint engraver. Born in Ireland about 1740; brother of William Watson, the portrait painter, and father of Caroline Watson, the mezzotint engraver. Died in London in 1790.

157 Portrait of a Gentleman.
Mezzotint after the painting by Sir Joshua Reynolds.

WATSON, THOMAS.

English mezzotint engraver. Born in London in 1743; died at Bristol in 1781. His first works were executed in stipple. For a time he kept a print-shop in Bond street in partnership with W. Dickenson. He became very successful as a mezzotint engraver, executing many notable plates, of which the following is a typical example.

158 Portrait of David Garrick, Esq.
Mezzotint after the painting by Sir Joshua Reynolds. Published March 18, 1779, London.

WHISTLER, JAMES ABBOTT MCNEILL.

American painter, etcher, and lithographer. Born at Lowell, Massachusetts, in 1834; died at Chelsea, in London, in 1903. Lived in Russia from eighth to fifteenth year. Returned to America in 1849; entered West Point in 1851, but was not graduated; was connected with the Coast Survey in Washington for a brief time; went to England in 1855, and shortly thereafter moved to Paris, where he studied under Glyer. Exhibited publicly for the first time in the Royal

Academy of 1859; removed to London in 1863. Was a member of various continental art societies, as well as being the first president of the International Society of Sculptors, Painters, and Gravers, and for a time president of the Royal Society of British Artists. He was the recipient of many distinguished honors, awards, and medals, and is represented in important private and public collections throughout the world. He is generally regarded as one of the greatest etchers since Rembrandt, the only one whose work competes with that of the great Dutchman in diversity of subject-matter and treatment. Certainly no one since Rembrandt has practiced the art of *aqua fortis* with the same fastidious attention to every detail, and none have equaled him in the personal quality of his work. The proofs pulled by him personally have a value unique in the history of engraving. Among the following are some of the finest proofs ever pulled by him from these plates:

Becquet. 159
One of the sixteen etchings. Kennedy 52—M 52—W 48. Third state.

The Adam and Eve Tavern, Old Chelsea (Thames Series). 160
Kennedy 175—M 172—W 144. Second state.

The Palaces (Venetian Series). Signed in pencil with the butterfly signature. 161
One of the twelve etchings. Kennedy 187—M 184—W 153. Second state.

The Traghetto (Venetian Series). Signed in pencil with the butterfly signature. 162
One of the twelve etchings. Kennedy 191—M 188—W 156. Fifth state.

The Mast (Venetian Series). Signed in pencil with the butterfly signature. 163
One of the twelve etchings. Kennedy 195—M 192—W 160. Fifth state.

The Bridge (Venetian Series). Signed in pencil with the butterfly signature. 164
One of the twenty-six etchings. Kennedy 204—M 201—W 171. Eighth state.

The Mill (Dutch Series). Signed in pencil with the butterfly signature. 165
Kennedy 413—M 415. Fifth state.

WOLF, HENRY.

American wood engraver. Born in Eckwersheim, Alsace, August 3, 1852; died March 18, 1916, in New York City. Studied with Jacques Lévy in Strassburg; came to New York in 1871; was one of the most brilliant exponents of the now famous American School of Wood Engraving. His work is characterized by richness as well as subtlety of tone, and is executed with great vigor as well as delicacy. He was the honored member of many art societies at home and abroad and the recipient of numerous medals and awards, culminating in the Grand Prize awarded him by the Panama-Pacific International Exposition, San Francisco, 1915.

166 Open Air Meeting. Signed in pencil: *Henry Wolf, 1891.*
After Adolph Menzel. One of his most brilliantly successful translations of color into black and white. The incomparable certainty and sparkling vivacity with which the infinite detail of figures and foliage is rendered in this plate marks him as one of the greatest wood-engravers of modern times. Moreover, this is a particularly fine, rich proof, exquisitely printed, bringing out the wealth of subtly modulated tonalities.

167 Mrs. Griffith. Signed in pencil: *Henry Wolf, sculpt. 1899.*
After Gilbert Stuart.

168 Bonaparte before the Sphinx. Signed in pencil: *Henry Wolf, sculpsit, 1889.*
After Jean Leon Gérome.

169 The Music Room. Signed in pencil: *Henry Wolf, sculpt. 1910.*
After Whistler; fine,rare proof.

170 The Fur Jacket. Signed in pencil: *Henry Wolf, sculpt. 1910.*
After Whistler.

171 The Gold Fish. Signed in pencil: *Henry Wolf, sculpt. 1912.*
After H. S. Hubbell.

172 Portrait of a Lady. Signed in Pencil: *Henry Wolf, sculpt. 1905.*
After J. J. Shannon.

15 *Portrait of Marie de Medici*
By Francis Pourbus (the Younger)

16

Evening in the Forest
By Theodore Rousseau

Alone in the World. Signed in pencil: *Henry Wolf sculpt. 1894*, and autographed by Josef Israels. 173
After Josef Israels.

Mrs. Champion de Crespigny. Signed: *Henry Wolf, sculpt. 1905.* 174
After G. Romney.

A Spanish Countess. Signed: *Henry Wolf, 1907.* 175
After Goya.

The Green Bodice. Signed: *Henry Wolf 1899*, and autographed by J. Alden Weir. 176
After J. Alden Weir.

Don Balthazar Carlos. Signed in pencil: *Henry Wolf, sculpt.* Dated on plate: *Apr.-May 1908.* 177
After Velazquez; fine, rich proof.

Self Portrait: Lenbach. Signed in pencil: *Henry Wolf, October 7th, 1895.* 178
After Lenbach.

Robert Louis Stevenson. Signed in pencil: *Henry Wolf.* Dated on plate: *1909.* 179
Original engraving, after photograph; rare proof.

The Roadside. Signed in pencil: *Henry Wolf, sculpt.* 180
After Gifford.

The Duck Pond. Signed in pencil: *Henry Wolf, invt. delt. & sculpt.* 181
Original painter-engraving; Wolf's own composition.

River Scene. Signed in pencil: *Henry Wolf, sculpt.* 182
After Corot; very delicate proof.

The Harp of the Winds. Signed in pencil: *Henry Wolf, sculpt. 1900.* 183
After Homer D. Martin.

The Road to the Village. Signed in pencil: *Henry Wolf, 1896.* 184
After Cazin.

185 Morning Mists. Signed in pencil: *Henry Wolf, invt. delt. & sculpt. 1907.*
Original painter-engraving; Wolf's own composition. One of his rare excursions into the field of original composition. Very beautiful proof.

186 Boy with a Sword. Signed in pencil: *Henry Wolf, sculpt.* Dated on plate: *1908.*
After Manet.

187 Abraham Lincoln. Signed in pencil: *Henry Wolf, N.A. sculpt., Aug.-Sept. 1912.*
Original engraving, after photograph.

188 A Lady in Black. Signed in pencil: *Henry Wolf, 1910.*
After William M. Chase.

189 Eight Bells. Signed: *Henry Wolf, sculpt. 1894.*
After Winslow Homer.

190 Judge Jones. Signed: *Henry Wolf sculpt. 1899.*
After Gilbert Stuart.

191 Portrait of a Lady. Signed in pencil: *Henry Wolf sculpt. 1907.*
After Robert Henri. Beautiful, rich proof.

192 Angel with Flaming Sword. Signed in pencil: *Henry Wolf 1892,* and autographed by Edwin Howland Blashfield.
After E. H. Blashfield.

193 Thomas Jefferson. Signed in pencil: *Henry Wolf sculpt. 1901.*
After Charles Wilson Peale. (Portrait is at Independence Hall, Philadelphia.)

194 Lower New York in a Mist, as seen from a Pennsylvania R. R. Boat. Signed in pencil: *Henry Wolf, N. A. fecit.*
Original painter-engraving; Wolf's own composition.

195 The Mirror. Signed in pencil: *Henry Wolf sculpt. 1896,* and autographed in pencil by John W. Alexander.
After John W. Alexander.

196 Lady with a Lute. Signed: *Henry Wolf, sculp. 1909.*
After Vermeer.

17

The Coast of Italy
By Gustav Schönleber

18 ***St. Luke Writing the Gospel***
Spanish School; XVI. Century

Portrait of the Engraver. Signed: *Henry Wolf, ipse sculpsit 1905.* 197
After Wiles.

Miss Alexander. Signed in pencil: *Henry Wolf, sculpt. 1907.* 198
After Whistler.

Beatrice d'Este. Signed in pencil: *Henry Wolf sculpt. Aug.-Sept. 1907.* 199
After Da Vinci.

Young Woman at the Window. Signed in pencil: *Henry Wolf, sculpsit 1908.* 200
After Vermeer. (Original in Metropolitan Museum, New York.)

A Virgin Enthroned. Signed: *Henry Wolf, sculpt. 1893.* 201
After Abbott H. Thayer.

The Shipwrecked Sailor. Signed: *Henry Wolf, New York, 1889.* 202
After Howard Pyle.

23

Snow Pass at Schipka
By Vasili Vasilievich Vereshchagin

24 *The Jews Wailing-Place, Jerusalem*
By Vasili Vasilievich Vereshchagin

III
TAPESTRIES

401

The Sleigh Ride (French Tapestry)
Late XVIII. Century

403 *September (Renaissance Tapestry)*
XVI. Century

INTRODUCTION

IN the romantic gossip of the history of the Middle Ages, tapestry again and again plays the leading rôle. That it could conceal traitorous spies we know from Hamlet; but such an office was by no means its only contribution to the stories of the nations. It served to make impressive the occasion, and easier the diplomacy in the peace between France and England in 1393. For, in preparation for the conference at Lilingien, Philip the Hardy of Burgundy spread out the greatest of his great collections of hangings, and to well dispose Lancaster and Gloucester and the other English dukes, he was lavish with his gifts of fine pieces. But tapestry usually had less serious parts to play. In the fêtes of such extravagant kings as the young Louis XI. it was always an important addition to the gorgeous display, and time and again it was a wedding present from monarch to monarch.

Such and many more are the tales in which tapestry appears, always tales of royalty; for tapestry, except the home-loom peasant pieces, is the aristocratic art, the indulgence only of kings and wealthy nobles. But tapestry does not have to depend on this royal gossip for its interest and importance. It has a charm and a value of its own. It can and should stand on its own merits as an independent art. To do this, however, it must maintain a complete independence not only of the accidents of history but of its sister arts, too. It cannot attain its full worth while it is a mere satellite. Yet this is what tapestry has been in danger of becoming for the last three hundred years, simply the shadow and the imitator of painting. Since the seventeenth century our tapestries have really been in large part nothing but woven paintings, and so they have been artistically poor. For the principles which tapestry involves differ from those of painting. Tapestry must express its own principles in its designs.

In the first place, tapestry, even when pictorial, is a decorative art. Every inch of its surface is a space to adorn, to make rich and colorful. So it does not demand, does not even permit, the high centralization of a painting. In a painting we must have a focal point to which

everything is subordinated. In a tapestry, though we may focus the interest at one point, it must not be done at the expense of the rest of the tapestry. Each part claims attention and decoration, and the whole must form one richly interlaced design, full and opulent.

Moreover, not only must the focus of a tapestry be less emphasized than that of a painting, it must also be differently placed. For a painting is to be hung up on the wall, its centre of interest adapted to the line of vision. But a tapestry is primarily to cover the whole wall, and the bottom near the floor may often be obscured by furniture or people. The most interesting part, therefore, has to be high up on the fabric where it can always be easily seen. So the centre of a tapestry design comes nearer the top of the hanging than is usual in a painting.

Further, because tapestry is such a rich opportunity for decoration, its beauty will be largely a beauty of detail. Lovely ornamentation on robes and armor, finely wrought flowers, and elaborately designed architecture give it its wealth and interest. Enveloping atmosphere, impressionistic massing, suggestive blurring, these deprive tapestry of one of its most characteristic values, the value of crisp detail.

Atmosphere and impressionism can, perhaps, never be successfully introduced into tapestry. It is essentially an art of decorative design that will depend on lines skilfully drawn and harmoniously combined, quite as much as on color. To lose the outline is to lose an important ornamental factor. Clarity is part of its charm.

Moreover, atmosphere is unfit in tapestry because it at once introduces an element of distance, and we do not want much perspective in tapestry. It is (I am excepting, of course, furniture tapestries) a wall-covering made to lend greater richness and security to our houses—to increase the sense of inclusiveness in a room. To open the design out into remote vistas is to defeat this end. Perspective in a tapestry makes a hole in our wall, and leads us out beyond our room instead of enriching it.

And, too, because tapestry is a wall-hanging, and so primarily a flat surface, we do not want much modeling in our tapestry figures.

Not realism in any sense but decoration is our aim. Living fleshly looking people seem out of place imprisoned in the weave. Leave to painting the modeled figures in relief. Let tapestry eschew them.

We want to get from tapestry a feeling of luxuriousness that comes to us equally from the color and from the texture of the weave. So we want full glowing colors, colors of substance and of character. We want, too, a design that will enable us to appreciate the quality of the textile. The distinctive feeling of tapestry is an important element in its sumptuousness. And it should not be necessary to touch the fabric in order to feel it. The appearance of the surface should carry with it the sense of the texture. So it is that tapestry to be good should not be too fine. It is more skilful weaving to have forty-five warp threads to the inch; but it is almost certain to make more beautiful tapestry if we have only twenty or fewer.

Because decorative sumptuousness is the aim of tapestry, there are limits to its fit subjects. Not any story that can be painted can equally well be woven. Tragedy, horror, or high abstract ideas do not dwell comfortably with luxuriousness. Rich decorations seek, not profundity or solemnity, but romance. There may be great nobility in tapestry, but even in designs drawn from religion it does not well convey high seriousness.

Such are the differences between tapestry and painting. Tapestry can afford to be less centralized; it does not profit by perspective atmosphere and modeling, and it sustains a richer but lighter mood. It is essential to recognize these differences between the two arts, not only in the designing of tapestry, but in the use of it. There is no greater mistake than to treat a tapestry like a painting and frame it.[1] Tapestry is not meant to be stretched taut; it is meant to be hung in loose free folds. The only frame it needs is its own woven border. To supplant

[1] *While agreeing fully with the foregoing, it has none the less been found necessary to frame the five specimens of Aubusson tapestry-weaving exhibited in this collection, as these are fragments of two tapestries cut up into several pieces to serve as panel decorations in the palace from which they were obtained, and, being minus one of the parts necessary to restore the integral character of the original design, as well as the border which enclosed that design, it was thought best to frankly indicate by means of frames that these pieces had been employed as panels.*—DIRECTOR.

that by carving and gilt is to take from the weaver one of his greatest opportunities for opulence and freedom of invention. The border should be an integral part of the tapestry, completing its design with a wealth of fine decorative detail.

The fundamental reason for the necessity of a difference between painting and tapestry design is the differences in the technique of the two arts. The technical process should always control the design in any art. If you violate your medium, you destroy your effect. And you destroy, too, your specific value, for that in every case is derived from material and method. The effect and value of tapestry, therefore, depend upon its flat, even, flexible surface and its color range. These are its great opportunities, and with due appreciation of them it can achieve great things.

It can achieve astonishingly great things in view of the simplicity of the technical process on which they are based. For the method of tapestry is very simple. It is one of the oldest and most obvious kinds of weaving. The warp or chain is stretched on a rectangular frame, the weft threads on a shuttle are passed by hand first over one set of alternating threads, then under the same set back and forth until several threads are woven, then a coarse-toothed comb is used to push the weft thread close together, so that the warp is completely covered. Thus the weft passes by regular alternating weave through the warp, usually at right angles to it, and completely covers it. The design is made by using different colors of weft threads, and is thus an integral part of the web, in contrast with embroidery, in which the design is added to an already completed web.

The tapestry loom is very ancient. It appears in an Egyptian painting of about 3000 B. C., and again on a Greek vase of 400 B. C. From these examples down to the present day the principle has remained unchanged, though the exact form of the loom varies. In the simplest type the threads of the warp are fixed to a bar and allowed to hang, each thread weighted at the bottom to make it fall straight. In other instances, a horizontal bar is at the bottom as well as the top, taking the place of the weights.

404 *The History of Coriolanus—No. 1*

Paris; Early XVII. Century

405 *The History of Coriolanus—No. II.*
Paris; Early XVII. Century

In modern looms the warp is attached to rollers, so that the completed tapestry can be rolled up and thus the weaving facilitated. To further facilitate weaving, each thread of the warp is passed through a loop which is attached to either one of two bars in such a way that by lifting the one bar the first, third, fifth, etc., threads are advanced so that the shuttle can pass behind them, after which the other bar lifts the second, fourth, sixth, etc., threads so that the shuttle can then pass behind those—that is, in front of the first set of threads. Thus the alternating weave typical of tapestry results. The whole loom may either stand upright, the high loom, or *haute lisse*, or may rest horizontally, the low loom, or *basse lisse*. Tradition favors the weave of *haute lisse*, but it is almost impossible even for the expert to distinguish the product of the one from the other. The low warp loom has the advantage of greater rapidity, as the warp threads can be lifted by a treadle operated with the foot, and so the hands are both free to control the shuttle. With both the *haute lisse* and the *basse lisse* the weaver works from the back of the tapestry, depending, with the *basse lisse*, on a mirror to see the front of his work. Of course, with the *haute lisse* he can walk around to the other side of his loom and see what he has done.

The pattern of a tapestry is always painted first in full size on linen or paper. In *haute lisse* weaving this cartoon hangs in back of the weaver so he can refer to it. Usually he traces the outlines of the design on his warp threads to aid in the reproduction. In *basse lisse* the tracing is not necessary, for the cartoon is laid under the warp threads, and the weaver thus follows it directly, much as a child follows the picture he is tracing on transparent paper.

With this simple, almost primitive technique the skilful weaver can produce many rich and varied patterns. There are three general types of designs adapted to the craft, and each permits of unlimited fertility of invention. There are first verdures, ranging from the Gothic *mille fleurs*, where thousands of delicate flowers sprinkle over the ground, to the formal landscape of the eighteenth century. Second, there are the grotesques, products of the Renaissance, where the most

varied objects, everything from goats to fair ladies, are combined into a harmonious design by a geometrical scheme and connecting traceries. And third, there are the great tapestries, the storied hangings of all times, the *tapisseries des personnages*.

It is of these last that we most often think when we think of tapestries—and justly, for the greatest European hangings from the earliest times until today have been pictorial tapestries. The oldest European tapestries we have date from the thirteenth and fourteenth centuries. Of these the earliest seem to be German, but in the fourteenth century Paris was the centre of production. All that remains to us from this time is less than a dozen fragments. None of these have formal borders, and the background is conventional, either a plain field of color or sprinkled with conventional patterns like fleurs-de-lis, or even initials. The figures are few and large in proportion to the hangings, with patterns on their robes very rich and beautiful in some cases, but huge in relation to the wearer. The number of colors is very small, fifteen or eighteen at the most.

When we come to the fifteenth century we have a great many more pieces left to us from which to generalize. The centre of production has turned now to Arras, whence the old English term "arras" and the Italian "arrazzi." There is usually a small border on the tapestry of this time, sometimes just a colored band, sometimes a band ornamented with a simple tracery or a meandering naturalistic vine. The background is often architectural, frequently with delightful disregard for proportion, so that a lady leans from a tower no bigger than herself. In many of the early fifteenth century tapestries a whole series of scenes from one story is depicted, the various characters appearing several times in the one hanging. This leads to a throng of figures, so that a whole group of people is treated as a unit in the design. Sometimes there is no formal separation of the scenes, but in other pieces there is a division made by bits of landscape or delicate and elaborate Gothic pillars. The patterns on the robes have become more proportionate in the more crowded compositions, though they are still very complex, and, to increase the richness, lovely little naturalistic Gothic

406

The History of Coriolanus—No. III
Paris; Early XVII. Century

407 ***The History of Coriolanus—No. IV***
Paris; Early XVII. Century

flowers are sprinkled liberally in all the odd spaces, while quaint animals and gorgeous birds appear unexpectedly.[2]

As the century passes the centre of tapestry supremacy is moved from Arras to Brussels. In 1477 the town of Arras fell and the days of her greatest glory passed forever. But the glory of tapestry continued to mount, reaching its highest supremacy in this Gothic-Renaissance transition of the end of the fifteenth and the beginning of the sixteenth centuries.

Tapestry designing of this period is more orderly than before. The scenes are centralized and organized better, and we less often have the same people appearing again and again in the one hanging. The borders are larger and more elaborate, but are still quite naturalistic, and we still have the dainty Gothic flowers and the quaint animals.

The year 1515 marks an important change in the style of tapestry design. It was in that year that the looms of Brussels first came into direct contact with the Italian Renaissance painting. Pope Leo commissioned Raphael to design for him a series of tapestries of the Acts of the Apostles. The cartoons were sent to a Brussels weaver, and so was introduced to the tapestry-makers of Brussels the new Renaissance style of design.

The figures now become larger in proportion to the tapestry and fewer in number, the composition is more akin to painting composition, with a greater introduction of perspective. The detail, though still rich, is less delicate. The flowers change from the tiny natural wild blossom to big luxurious, even coarse blooms. And the border becomes bigger, fuller, and more complex.[3] No longer is it merely a natural vine with its flowers and fruit. It is a formal design, often divided into units and embellished lavishly with people, architectural motives, and conventional clusters of flowers and fruit.

By the end of the sixteenth century Brussels had declined noticeably in the quality of her weave, and in the seventeenth, though she continued to produce, she had but a shadow of her past renown. Two

[2] *Cf. No. 402.*
[3] *Cf. No. 403, 409-11.*

new centres were created. At the beginning of the century Mortlake was founded in England and a few years later were taken the preliminary steps that in the end led to the formation of the Gobelins.

In spite of these two brilliant ventures the century marks the beginning of the end of great tapestry. Under the influence of Rubens (No. 418) and Teniers (Nos. 412-413) the designing became more and more pictorial. The decorative character and the specific textile values of tapestry were ignored. Even portraits, than which there can be nothing less fit for weaving, began to be produced. The fine works of the seventeenth century were almost without exception those which repeated the cartoons of the sixteenth.

The courts of the Louis had their influence on tapestry as on all the decorative arts, giving rise to a new type of design under such masters as Le Brun and Boucher. The spirit of the time is seen, almost insolently luxurious and brilliantly and self-consciously playful with a polished formality. With these designers, too, the style is apt to be too pictorial, and there is an unfortunate change to light, delicate colors little suited to tapestry. Another new impetus, and a more fortunate one, apeared also in the early eighteenth century from the romantic interest in things Oriental. Fantastic and luxuriant scenes from India and China were admirably adapted to weaving, and some fine designs were produced.

By the middle of the eighteenth century the great tradition of tapestry was dead. Woven paintings became the order of the day—and why expend the labor to weave paintings when painting them would be so much more successful? So completely had the instinct for tapestry design died, they actually imitated the gilded frames of paintings in the tapestry borders.

The nineteenth century up almost to its close had best not be mentioned in a history of tapestry. The degradation of the art was complete. And that it was is not incomprehensible. For there was no public to appreciate tapestry. It had ceased to be the plaything of kings and the adornment of cathedrals—ceased so entirely that even its old glory was forgotten and the remnants of that glory were desecrated. The

famous Apocalypse tapestries of the Cathedral of Angers, one of the oldest and most valuable sets in existence, were used in the greenhouse to protect the trees from frost. In 1894, when they pulled the paper off of the walls of the Unwin residence in Huntingdon, they found beneath it four exquisite verdures. They had simply been left hanging when a good Victorian paper was pasted over them. And so the record of the nineteenth century reads—a tale of ignorance and Philistinism. With such a public, how could fine tapestry be woven?

The decline of tapestry is thus partly on account of its loss of importance to the public. But it is even more on account of the divorce of the craftsman and the designer. In the old days the weaver was a creative artist, following, it is true, cartoons, but following them at his own discretion, introducing on his own initiative the decorative details and deciding for himself the colors. Being a weaver, he knew what weaving permitted and what it demanded. Sometimes he even introduced whole figures into the design. In fact there seems to have been certain stock figures which the weavers adapted to different occasions.

In following Raphael's cartoons the weaver was dealing with an unfamiliar style and dared less variation; but even here, by comparing cartoons and hangings, we can find some of the weaver's interpolations. It is a pity, in spite of the beauty of the hangings, he did not indulge in more. For Raphael, unfamiliar with textile craft, left too many blank spaces to make really supreme tapestry.

From Raphael on, the history of the art is a record of ever-decreasing creative spontaneity of the craftsman, servile imitation, until we find Oudry in the eighteenth century actually complaining that the weavers were not obedient enough. So the craftsmen were forced to follow painters who themselves were not craftsmen, and thus the substance of the art, severed, was destroyed.

But with a great craftsman came again great tapestry. William Morris at the end of the nineteenth century established the Merton Abbey looms. He understood weaving. He learned to make tapestry so that he could understand tapestry designs. In these looms and in

other more recent establishments, such as the Herter looms in New York, the genius of tapestry is being revived. True, it can never be to us what it was to the Middle Ages, when it was absolutely essential for decoration of the barren stone walls and an important adjunct to every festivity, but it can and should be again one of our great arts. Can the public but learn to justly appreciate it and the makers remember that the craft must control the design, it may yet be one of our great arts.

PHYLLIS ACKERMAN.

408 ***The History of Coriolanus—No. V***
Paris; Early XVII. Century

412 *Verdure Tapestry (Beauvais Style of Teniers)*
XVII. Century

401 THE SLEIGH RIDE *(French Tapestry)*. Late XVIII. Century.

This piece, depicting a winter scene in Poland, was probably made for some member of the exiled Polish nobility who sought refuge in Paris in the latter part of the eighteenth century.

The conventionalized trees and the bright warmth of the holly are quite charming touches that help to redeem the flat, uninteresting grayness of the perspective. The piece is characteristic of a time when tapestry was not at a high level. The border is gross and commonplace.

W. 17′ 3″, h. 12′ 0″. Eighteen warps to the inch.

402 GOTHIC HUNTING TAPESTRY. XIV. Century.

In the fifteenth and sixteenth centuries, the greatest period of European tapestry, hunting scenes were among the most favored subjects of tapestry designers. The inventories of all of the famous collections of the period, beginning with that of the great Duke of Burgundy, have as important items several hunting sets.

This splendid piece is very typical of one of the most popular styles of these Gothic hunting tapestries. It is characteristic in its general theme—a rich field of verdure, with a central figure on horseback attacking a fabulous beast of prey—and it is characteristic in many of the details of its rendering. The direct, naïve drawing in flat design—the quaint, unexpected animals—the decoratively presented birds are all very delightfully Gothic. The narrow running vine border, slight and unpretentious, and the charming simplicity of the water are, moreover, very early Gothic. The crude drawing, matched by a rather crude weave, is primitive, too. The tapestry is in all these respects a perfect exemplification of a design of the middle of the fifteenth century.

Yet, even while thus typical, the piece shows a very conspicuous variation from the type. The verdure is not the characteristic Gothic verdure of myriad small delicately wrought flowers, but is the verdure of the Renaissance—

large, bold, broad in conception and in execution. It is a Renaissance verdure, but interpreted in Gothic terms, for it has none of the heavy shading and modeling, none of the realism of the Renaissance. The Renaissance idea is conveyed with Gothic flatness and clearness.

The tapestry is thus a strange and delightful mingling of the very early and later. Is it an early work, foreshadowing by many years the Renaissance? Perhaps—yet the first influence of the Renaissance was usually expressed in the increasing complexity of the border, which this so evidently lacks. Or is it a later piece carrying on in part an earlier tradition? Possibly—yet it is a very early tradition which it is mingling with its later motives. The unusual combination of primitive and sophisticated elements of design here leaves the identification a problem, and the problem is complicated by the lack of an identification mark which we would have a right to expect on a later weave. On the whole, however, the Gothic predominates so strongly it seems safe to ascribe it to the fifteenth century.

But however dubious the date, there can be no doubt of the worth and beauty of this piece. Rich though pleasantly simple in colors, intricate but controlled in design, direct and playful in spirit, it affords an inexhaustible field for exploration, an ever-increasing fund of new delights. It is not only one of the finest tapestries in the collection. It would rank high in any assemblage of fine old pieces.

W. 13′ 7″, h. 11′ 2½″. Twelve warps to the inch.

403 **SEPTEMBER** *(Renaissance Tapestry)*. **XVI. Century.** It is especially fortunate to have in the exhibition such a fine typical piece of Renaissance tapestry to compare with the Gothic style which it supplanted and the seventeenth- and eighteenth-century types into which it degenerated. Here in one room is contrasted the direct un-self-conscious absorption in the work so typical of Gothic art (No. 402);[1]

[1] *Compare also the Dürer print (No. 105)—the immediate love of execution that fashioned its means and adopted its conventions without any awareness of studious effort.*

413 *Verdure Tapestry (Beauvais Style of Teniers)*
XVII. Century

414 *German Embroidery. XVI. Century*

943 *Chinese Tapestry Representing the Eight Immortals*
Early Ching Lung

and almost diametrically opposed to it the sophisticated purposefulness of the Renaissance that worked out both its content and its form with such elaborate studied care. And here, too, is contrasted the enthusiasm and inventive energy of that sophisticated Renaissance with the perfunctory superficiality of the even more sophisticated but fatally conventionalized eighteenth century.[1]

This piece, probably made in Flanders at about the middle of the sixteenth century, can well be accepted as representative of Renaissance tapestry in general, for in subject, in design, in color, and in drawing it is the epitome of the work of the period. The subject of the months, always popular in tapestry designing, was presented in some notably successful series in the early Renaissance. Skilfully combined into one, we have in this piece two of the favorite interpretations—the personification of the month by a Greek god, and the representation of a scene characteristic of the season. Bacchus, carefully equipped with the proper symbols, in true Renaissance pride of classical scholarship, watches over the vintage. The vintage itself is one of those peasant scenes that were so often the motive of some of the most charming of the earlier tapestries. Still a third Renaissance motive is recalled by the three children in the foreground. They are reminiscent of the "Playing Boys" that inspired Giulio Romano and so many of his followers.

In designing, this piece ranks high. It shows a skilful assembling of these motives together with a rich and varied ornamental detail into a well-ordered whole. The surface is well covered, but never monotonously or confusedly. The frame of the signs of the Zodiac is handled in a masterly manner. Necessarily conventional, because it is a frame, it is yet kept alive and interesting. The signs themselves are well fitted into circular motives which give the sense of a recurrent pattern in spite of their diversity. With even nicer invention the groups of classical women are made conventional by keeping them in the same general formally bal-

[1] *Cf. No. 401.*

anced outline, but still they are kept individual and varied by slight modifications of detail and constant novelty of color combinations. The difficult corners are cleverly managed, too. They are filled easily without any sense of compulsion or awkwardness, with the parents of Bacchus complementing the classical portion above and further incidents in the peasant vintage below. Finally, the fecundity of imagination and sure feeling gives rise to a rich and forceful border. A little comparison will show that though the outline is balanced on either side of the tapestry there is almost no duplication of detail. Especially satisfying is the fine group of upspringing irises on the right, a figure often found in the borders of this period. The fluttering ribbon device, though not as well treated here as in some borders, yet serves well its purpose of giving lightness and vivacity to the otherwise rather heavy fruit and flower garlands.

In color, this piece may not seem satisfying. One feels a lack of some deep solid tone to hold it together and give it substantiality. But if it loses in seriousness and dignity by this lack, there is no denying that it gains in gaiety and elegance. And the light bright tones are used to the best advantage. Especially good and rather unusual are the nice variations in the border background and the fine and very unusual gradual lightening of the background of the central circle and signs of the Zodiac frame—a gradation which gives an agreeable sense of progress and balance without any break of continuity.

To most observers the drawing will be the least satisfactory aspect of this piece. And it must be at once admitted that for skilful technique this cannot compare with the work of the next century, especially such fine weaving as No. 419. The weavers had not yet adapted themselves to the much more fleshly and highly modeled people the Renaissance required them to depict. But, after all, this is perhaps more a defect of realism than it is a defect of art, for these weavers were still rendering their figures in terms of con-

418 ***Boreas Abducting Orythia***
XVII. Century. School of Rubens

419 *Renconter (The Encounter)*
Brussels Tapestry; XVII. Century

vention, and that is probably more fit rendering for a textile design.

W. 13′ 8¾″, h. 14′ 7½″. Border, 11½″. Twenty warps to the inch. Lent by William Randolph Hearst, Esq.

THE HISTORY OF CORIOLANUS *(Paris)*. Early XVII. Century. 404-408

The Coriolanus set of tapestries is one of the finest and most important sets in America and one of the greatest that the seventeenth century produced. Its significance is many sided. It is at once an important document in the history of tapestry, an interesting memento in the history of France, a great work of art, and a marvelous piece of textile technique.

The set was woven in Paris in the early seventeenth century, and bears the city mark in the selvage of each piece. It was the product of one of the looms established under royal patronage whose consolidation and extension later made the Gobelin manufactory. Which one of these parent looms, it was, however, is in some doubt. Thomson[2] ascribes it to the workshop in the Trinity, Foulke to the old Gobelins. The acceptance of either is equally interesting, since in the one case it becomes associated with a great designer, in the other with a great weaver. For if it was woven in the Trinity, it is probable that Lerambert designed it. But if it was woven in the old Gobelins, it is the work of the master weaver François de la Planche, imported by the king from Flanders, and one of the most famous tapestry-weavers of all time. The latter is almost certainly the proper attribution, since the weaver's mark on the dexter selvage of I., II., IV., and V. is apparently a monogram formed of the letters F P, and so is the signature of François de la Planche.

The set probably passed at once into the ownership of the king, who presented it to the Cardinal Francesco Barberini when he came as representative of the Pope in 1624 to adjust the Valteline controversy. Thus the tapestries are connected with an important transaction in the history of

[2] *History of Tapestry, p. 244.*

France, and indeed of all Europe, for this was but one incident in the series of struggles between Richelieu and Spain.

Another less direct historical association adds also to the interest of the set. It must have been woven almost simultaneously with the first presentation of Shakespeare's tragedy, Coriolanus, which probably had its premier in 1610. Both tragedy and tapestries are based on the story of Coriolanus from Plutarch's Lives—the tragedy on the English translation made by North in 1579, the tapestries probably on Jacques Amyot's French translation, which had appeared in 1559. Both have selected as focal points in the stories the same episodes. The first tapestry corresponds to act I., scene ix., the second and third to act III., scene iii., the fourth to the opening of act IV. and the fifth to the final scene in act V.

These points in the history of the set undoubtedly lend it interest and meaning, but the set by no means has to depend upon its history for its interest and importance. Its greatest value is in its own beauty of design and execution. Even the most casual observer must realize that it is a great work of art. It has the dignity and solemnity that accompany only greatness. It is reserved and restrained, but it nevertheless impressively bespeaks its own importance. It commands attention and respect—almost awe—with a dominating insistent force. Yet in spite of its dignity and power it is not at all ponderous. The clarity and certainty of its presentation give it a vividness of great vitality.

Whether it was Lerambert or some other, the painter of these cartoons was certainly an artist of great ability; for the range of design presented just in this one set is extraordinary. The designer equally well holds within his grasp the wide vista of a field of battle and makes interesting the close and narrow confines of the corner of a room. He manages as well a few figures in a great space as the crowd of figures pressed together in the assembly. And there is no hint of repetition in the effect of his grouping.

Variety and ease were the more difficult to obtain in these

designs because they are decidedly formal. The choice of these severely formal schemes shows at once a fine sympathy with the, at least traditional, character of Rome; and on the other hand a nice feeling for fitness in tapestry. For the story is an exciting and tragic one, and without the restraint of formal design might easily become too emotional to be properly decorative.

Formality is always somewhat in danger of stiffness and monotony, but here the artist's fertile sense of design saves his work from these defects. The minor groups are always interesting, though never enough so to distract from the main focus. The opportunities for decorative detail are used to the fullest. And there is throughout a good varied imagination for spacing and color spotting.

The design of the borders is an interesting transitional combination of the cartouche style of the High Renaissance and the formal wood-carving style of the latter part of this century. It is a particularly happy combination for a set of this character, for the highly decorative type of the preceding century is too rich to have the solemnity necessary for such a series as this, while the barren wood-carving type is too uninteresting in its usual interpretation to adequately complement and control the strength of the central panels. The forcefulness so well secured in these borders is largely due to the clever management of the acute-angled formal pattern. The square cartouches at top and bottom especially merit attention as unusual and spirited renderings of a pictorial design in monochrome.

The artist's color sense is as certain and rich as his instinct for pattern, and here too he shows an especially nice sympathy with the requirements of tapestry. The tones are few, well massed, and well contrasted. The strong use of the complementary blue and gold is very striking. It lends to each color greater vibrancy and to the whole greater strength. The dominating coldness of the blue corresponds to the formality of the grouping and adds to the imposing remoteness of the figures that makes them almost statuesque.

If the artist who designed this was great, he who wove it was perhaps even greater. For the triumphs of the one become the problems of the other. Fertility in design demands versatility in execution. The fulness of the compositions makes them particularly difficult to weave, for the subordinate groups have to be rendered finely and carefully, but yet not obtrusively.

The technical skill of these pieces cannot be overemphasized. It is really remarkable. Contrast the mere suggestive mapping out of the features in the faces of the Renaissance piece (No. 403) and the fine individualized expressive portrait rendering of the faces even of the minor characters here. Each one is a study in personality, and each one completely individualized.

Perhaps even more difficult than the weaving of the face is a successful portrayal of hands in textiles. The delicacy of outline and modeling might well seem impossible to reproduce with a shuttle. But in these pieces that impossibility is completely overcome. The second and third pieces can be profitably examined as studies in hands—their character, gesture, drawing, and modeling.

Indeed the breadth and variety of skill are almost limitless. With equal beauty and ease are presented faces, hands, flesh quality, the texture and folds of garments, the structure and surface of architecture, and all manner of decorative details. So wide is the range it seems probable that it was not the work of one man but of a company of specialist weavers working under the direction of François de la Planche. Assuming this, there still remains sufficient glory for the master, for it was his work to supervise the selection of colors, a particularly difficult task here, where the design is worked out in strong complementary primaries in which it is hard to get good lights and tactful transitions. It is superfluous to point out how well he has succeeded.

Mr. Ffoulke's estimate is a convincing summary of the excellences of the set. "The abundance of personages, the distinguished air of the principal actors, the grandeur and

luxuriousness of the accessories, the warmth and richness of the colors, the exquisite harmony of the borders with the main compositions, the nobility and dignity of the subjects, the excellence of the grouping, drawing, and perspective, the charming treatment of the lights and shades, and the perfection of the technical execution, combine to make this series one of the most powerful illustrations of the purest principles of decorative art that the world has ever seen."

404 *No. I. The consul Cominius conferring the name of Coriolanus upon Caius Marcius. In the background is the city of Corioli, before whose walls the Romans and Volscians continue fighting.*

The presentation of distance is always a problem in tapestry, for it is necessary to have it convincing yet not deny the flat character of the textile. The solution of the problem here is unusually clever. The third dimension is frankly translated to an element of a flat design by having it reduced to three clearly marked flat strips superimposed. Yet the effect of perspective is wholly retained and the panels flooded with light and air to a degree seldom found even in the finest tapestries.

The spirit of formality in the design is very cleverly emphasized by the use of the shields of the two soldiers in the immediate foreground as formal corner patterns. The centre is well focused by a multiplying of decorative details that give sufficient richness to the surface to counteract the spaciousness.

The rich blue of Cominius's cloak is especially fine and luminous.

Marked P+ in bottom of selvage, and 5 in dexter selvage.
Height, 12′ 2″; width, 12′ 9″. Eighteen warps to the inch.

405 *No. II. The Tribunes under the influence of demagogues, after a special and hurried consultation, condemn Coriolanus to death.*

This piece is a beautifully skilful patterning of a few simple masses of color. The green is exceedingly lovely, as is the rendering of the high lights in the gold. The complete

characterization of the minor personages keeps a limited composition from being an uninteresting one.

Marked ⸸P in bottom selvage, and ⸸ in dexter selvage.
Height, 12′ 3″; width, 7′ 5″. Twenty warps to the inch.

406 *No. III. Coriolanus summoned before the Tribunes in the Forum declines to apologize for his speech in the Senate, and incites them to fury by his calm and haughty bearing and fearless language.*

This is in many respects the most notable piece in the set. The throng of figures, each completely and definitely presented as a particular individual of a distinctive character, is remarkable. There are no lay figures. Even the citizens, but partly seen through the doorway, are human beings interested in each other and enacting a little scene. The detail is extraordinary, but is never confusing and never oppressive. Even the writing on the clerk's scroll is indicated.

The scheme of composition is very daring, and could be managed only by a very able designer. The whole composition is split in two down the middle by both line and color. A clear division is effected first by the line, balanced on the far end by the vista and on the near by the clerk in the immediate foreground, and, second, by the distribution of color in predominant gold masses on the left and blue on the right. Then, in defiance of the break, the design is drawn together again by clearly suggested diagonal lines on each side converging to the centre, lines which are defined by the outlines and the grouping of the figures and are repeated by the trend of the color pattern. Minor unifying devices are two horizontal lines running through the spectators in the back and the citizens outside the door, which hold the sides together, and a very pleasant reciprocal echo of color where the foremost figure of each side is carried out in the dominant tones of the opposite section. It is one of the most difficult design schemes that the artist could have chosen, but it was not chosen because of its difficulty as a *tour de force*, but because the overcoming of the difficulty gives strength and power to the scene. A nice detail of the design is the

satisfying way in which richly decorated but dull-colored space compensates for richly colored but wholly undecorated space.

Marked P✠ in bottom selvage and ⚷ in dexter selvage.
Height, 12′ 3″; width, 18′ 7″. Eighteen warps to the inch.

No. IV. Coriolanus, exiled, bids good-by to his mother, wife, and children. The three Tribunes stand at the gate to witness his departure, and his patrician friends, some on foot and others on horseback, are ready to escort him to the gates of Rome. 407

There is no piece in the set in which the dignity and reserve of great art are better exemplified than in this. For the scene in the hands of a little man would either have been made appealing and interesting through a liberal show of sentiment; or, in the desire to avoid this, it would have erred in the other direction, and have been stiff and inexpressive. Because this is great art it is neither sentimental nor lacking in emotion.

The dignity is preserved here as elsewhere by the orderly formality of the grouping and is emphasised by the strongly defined vertical lines of the pillars that make the background and focus for the main group. The coldness of this formality is overcome by the close limitation of the vista that gives the scene its intimacy and by softening the strong vertical effect with such devices as the well-rendered flying drapery of Coriolanus's cloak.

The group at the right is splendid. The rich quality of the garments, the delicate high lights that convey the feeling of the stuffs, and the different folds into which the different textures fall are very sensitively rendered. The dull-brown coat of the slave as a background and contrast is a particularly happy choice.

Marked P✠ in bottom selvage, and ⚷ in dexter selvage.
Height, 12′ 6″; width, 14′. Eighteen warps to the inch.

No. V. Coriolanus is assassinated at Antium by Tullus Aufidius and his accomplices. 408

As the preceding piece escaped sentimentality without loss of emotion, so this piece escapes the melodramatic without

losing the tragic. The means of achieving this effect is in this, as in the former piece, the use of formal design. This, a simple bilateral balance, with the subordinate actors matching man for man on either side of Coriolanus, is the most formal scheme of all, and necessarily so, for it must restrain the most dramatic scene. The restraint is enhanced also by the clean, firm rendering of the solid mass of the building that frames and emphasizes the tragedy.

This dark heavy building with its solemn black arches serves also the second purpose of expressing the portentousness of the situation. This together with the tragic sky —comparable almost to that of Mantegna's Crucifixion— strikes the emotional keynote of the piece. The spirit is further carried out by the ususually conspicuous rendering of the shadows that add a solemn mystery, and is subtly reinforced by contrast with the trivial matter-of-factness of the oblivious citizens going about their business in the background.

The central scheme itself is simple and impressive. The sense of rapid movement and suddenness suggested by the two figures on either side of the foreground, who are only half way on the tapestry, is very exciting. The whole effect is one of directness and sincerity that lifts it wholly clear of any taint of self-consciousness quite to the level of the genuinely tragic.

Marked P in bottom selvage, and ↓ in dexter selvage. Height, 12′ 2″; width, 10′ 10″. Sixteen warps to the inch.

409-411 **THREE FRAGMENTS OF RENAISSANCE BORDER. XVI. Century design.**

409 (1) Fragment of lower border. XVI. Century.

Fruits and flowers, figures of Ceres and Neptune. This is another variation of the most characteristic Renaissance border similar to No. 420. It has opulence that still is graceful and charming, the typical Renaissance virtues.

L. 10′ 9½″, w. 1′ 8½″. Eighteen warps to the inch.

410 (2) Bottom fragment of preceding.

W. 1′ 6½″, h. 10′ 9½″. Eighteen warps to the inch.

424

Ship Scenes Series—No. I

Aubusson; Late XVIII. Century

425 *Ship Scenes Series—No. II*
Aubusson; Late XVIII. Century

(3). Two side fragments (same as preceding). 411

W. 1′ 7″, h. 7′ 4″. Eighteen warps to the inch.
W. 1′ 7″, h. 7′ 4″. Eighteen warps to the inch.

TWO VERDURE TAPESTRIES *(Beauvais)*. Style of Teniers. XVII. Century. 412-413

These Teniers-style tapestries were great favorites of the seventeenth century. They are really a development of verdurés, the few small figures in the mass of greenery hardly sufficing to bring them into the class of *tapisseries des personnages*. The framing of trees, the formal landscape in the background, and the small squat peasant figures all make these pieces delightfully typical of their style. It is too late in the history of tapestry to have much variety or niceness of detail, but the colors are rich and full and the borders are really decorative.

412. W. 8′ 10″, h. 11′ 5¾″. Fourteen warps to the inch. Marked: ¶
413. W. 8′ 8″, h. 11′ 7½″. Fourteen warps to the inch.

GERMAN EMBROIDERY. XVI. Century. 414

The story of Solomon told in five scenes: (1) Scene in garden; (2) Banquet with jester; (3, 4) The judgment of Solomon; (5) Another banquet. Two shields, apparently heraldic.

This delightfully quaint piece is a splendid example of how unprofessional art (as it might be called) carries on earlier traditions in the midst of the greater sophistication of the general art. The many scenes, on one piece, with the same actors recurring on different parts of the design, and the spaces filled with charmingly irrelevant animals and flowers, are typical of the Gothic. The presence of these Gothic characteristics with the precise classic architecture would lead one to place it in the early sixteenth century were it not that the costume of the people, dressed, in spite of the Biblical theme, in contemporary clothes, are of the late sixteenth century. The lady who so patiently wrought the piece retained the naïvetés of a hundred years earlier.

Embroidered in wool, silk, and metal thread on canvas. Tapestry stitch and couching. Appliqués of velvet.
W. 7′ 6¼″, h. 1′ 4½″.

415 SWEDISH PEASANT TAPESTRY. Modern Rendering of Ancient Motive.

Repeated Motive of Conventional Deer in Wreath.

The clear, bright colors in such a design as this are very pleasant, and the conventionalization though primitive is skilful. The sharp angularity of the design gives it a characteristically Scandinavian flavor.

Dr. Martin[2] suggests that the designs similar to this, which are quite frequent in Scandinavian weaves, are an adaptation of the patterns of the Asia Minor rugs prior to the fifteenth century that were brought into Northern Europe by the returning mariners. He illustrates a strip very similar to this.[3]

W. 6′ 3½″, h. 1′ 8″. Twelve warps to the inch.

416 SWEDISH PEASANT TAPESTRY. Modern.

This is an interesting interpretation of millefleur tapestry, with squarely conventionalized flowers and birds reminiscent of some Caucasus rugs.

W. 3′ 2½″, h. 6′ 4″. Fourteen warps to the inch.

417 NORWEGIAN TAPESTRY. Modern Reproduction.

This is a modern reproduction of a very early Norwegian piece, probably of the fifteenth century, now in the Stockholm Museum. The conventional vine border and the conventional floreation with the animals at the bottom are a crude but still very charming rendition of the Gothic tradition. The quaint and rather disproportionate architectural details are also Gothic.

W. 4′ 8″, h. 6′ 8½″. Ten warps to the inch.

418 BOREAS ABDUCTING ORYTHIA. Grotesque Border. XVII. Century. School of Rubens.

This is characteristic of a large number of seventeenth-century tapestries made under the influence of Rubens. It is interesting to compare this with Rubens's interpretation of the

[2] *F. R. Martin, A History of Oriental Carpets before 1800, p. 142.*
[3] *Ibid., fig. 361.*

426 *Ship Scenes Series—No. III*

Aubusson; Late XVIII. Century

427 *Ship Scenes Series—No. IV*

Aubusson; Late XVIII. Century

same subject in the painting in the Vienna Gallery.[4] The story is that Boreas, because he could not sigh and whisper softly like a true lover, could not win the nymph Orythia; so, becoming impatient, he seized her one day and bore her off.

The tapestry suffers from the flatness of tone and the sparseness of decorative design that were the defects of its type. The ideal of painting was too dominant to make good weaving.

W. 8′ 7½″, h. 10′ 2½″. Eighteen warps to the inch.

RENCONTER *(The Encounter)*. Brussels Tapestry. 419

Woven in the late XVII. Century in the studios of Jacques Van Borght.

The weaving technique of this piece is exceedingly fine and even, and one cannot but admire the skill with which the realistic details such as the horses' eyes are rendered. But the design, like almost all those of the time, is vitiated by the influence of painting and has lost its decorative feeling. The details are realistic, not decorative. Occasionally we get a nice bit of enrichment, as in the horseman's holster, but other opportunities are overlooked. For instance, the guns of the time were richly carved and chased, but the guns in the tapestry have no ornamentation at all. The border, where the decorative motive must prevail, is especially disappointing. It is interesting to compare the much more successful use of the same elements of design in some of Giulio Romano's series known as "Fructus Belli," woven over a hundred years earlier.[5]

Signed, A CASTRO; marked B●B

W. 16′ 5″, h. 13′ 2″. Twenty warps to the inch.

ENTRE-FENÊTRE *(Probably Flemish)*. XVI. Century. 420

Fruit and flowers on trellis, figure of girl playing a harp, and figure of girl holding a parrot. Entre-fenêtres were a

[4] *Hachette, Rubens, p. 185 (illustration).*
[5] *Guichard, Les Mobiliers de la Garde Meuble, p. 8 (illustration).*

part of many suites of tapestry. They served to fill the narrow spaces between the windows, as the name suggests, or sometimes were used as additional borders when a wall-hanging was not wide enough to fill its allotted space. This one in richness of design and delicacy of color is very typical of the borders and entre-fenêtres of the period.

W. 2′ 5½″, h. 12′ 0″. Sixteen warps to the inch.

421 BORDER OF FRUIT AND FLOWERS. XVI. or XVII. Century.

Such a border as this was very usual throughout two centuries on many types of tapestries. It is impossible to place it definitely, but the coarseness of the fruit and the brightness of the colors suggest that it probably was woven in the seventeenth rather than the sixteenth century.

W. of border 1′ 5″; w. 7′ 9″, h. 10′ 3″. Sixteen warps to the inch.

422-423 TWO FRAGMENTS OF BORDER. XVI. Century.

Grotesques, one with figure of king in armor in medallion and inscription INACON I CN IVSESTO, the other with figure of nude man with camel in medallion. On this latter piece the border on one side is torn and sewed back. These pieces, though in general characteristic of their period, are rather a variation from the more usual types seen in Nos. 409-411. It is needless to point out the fine vitality and control of the design.

W. 1′ 8″, h. 4′ 6½″. Twenty warps to the inch.

424-428 SERIES OF FIVE SCENES OF SHIPS *(Aubusson)*. Late XVIII. Century.

This series was originally in only two pieces, Nos. 424, 425, and 426 forming one composition, and Nos. 427 and 428 the other. They were cut to be used as wall panelings, inset in mouldings; hence their lack of borders.

The set is typical of the period, a purely pictorial treatment that might be called romantic realism, rendered in a rather high-keyed scale of delicately graded tones. The small doll-like figures with the very pink flesh tints, the

428 *Ship Scenes Series—No. V*

Aubusson. Late XVIII. Century

View of Gallery 64

fantastic orientalism of some of the personages, and the typical Indian of the eighteenth century imagination are all very characteristic. The weaving is skilful, particularly the grading of tones in sea and sky.

No. 424. W. 4′ 6¾″, h. 8′ 10″. Fourteen warps to the inch. Marked *Dated 1776.*

No. 425. W. 4′ 7⅝″, h. 8′ 10″. Fourteen warps to the inch. Marked

No. 426. W. 8′ 1″, h. 9′ 1″. Fourteen warps to the inch.

No. 427. W. 7′ 3″, h. 9′ 0″. Fourteen warps to the inch.

No. 428. W. 4′ 10″, h. 8′ 10″. Fourteen warps to the inch.

570 *Kien Lung (Chinese)*

IV
RUGS

PREFATORY NOTE
RUG SECTION

The following catalogue of the rugs has been prepared to meet the needs and enhance the enjoyment of the average visitor to the collection. Oriental rugs are of high artistic importance, yet the obstacles in the way of a proper knowledge and appreciation of them are considerable. Popular interest in them is always keen, yet the experts are, after all, few. Accordingly, it has been felt that instead of the usual merely technical analysis of color and pattern, a more informal treatment, pointing out some of the easily overlooked features of good rug design and exhibiting something of its dependence upon the life and character of the weavers, would be both more interesting and more profitable.

Those familiar with the writings of Martin, Bode, Valentiner, Mumford, and Hawley will recognize how much this catalogue owes to their work.

To Mr. Hawley special thanks are due for specific suggestions.

INTRODUCTION

THE INTEREST IN ORIENTAL RUGS

ORIENTAL RUGS have long found high and increasing favor in the Western world. Their beauty appeals to all; their durability and investment value have interested the practically minded; their expression through ancient and mysterious symbols of religious faith or personal experience has fascinated the imaginative; scholars have found them instructive, and artists inspiring. Nowhere in recent times has this approval and interest attained such proportions as in America. For years New York has imported more Oriental rugs than any other city in the world, with the possible exception of London. The houses of the rich are carpeted almost exclusively with them, and even modest homes frequently boast one or two pieces, while scores of collections have been started in the last twenty-five years, some of them rivaling the best in the world.

Yet, despite this general enthusiasm, despite the increasing number of excellent books about rugs and the increasing number of serious students, the general knowledge and the average taste in such matters remain deplorable. This is due largely to two causes: in the first place, we were in this country at the outset dependent almost solely upon the Oriental dealers for information. But with few exceptions their knowledge was scant and disorderly. What they did not know, their fertile imaginations readily supplied. Early corroborating Mr. Barnum's discovery about the American people, they set afloat enough wild and sentimental tales to satisfy the most credulous. Some American dealers and auctioneers also joined in this campaign of romantic mendacity until the high merits of the rugs alone saved the business from extinction. Although the advent of such books as Mr. Mumford's went a long way toward closing this era of misinformation and deception, much of the bad effect has persisted, for it must be admitted that even with the most brilliantly written book it is difficult to acquire a satisfactory knowledge of rugs. One needs actual observation of the rugs

themselves, if the written word is to become clear and dependable knowledge.

If the dealers were at first responsible for misinformation, the decorators, too, were partly responsible for popularizing poor taste in rugs. The Oriental dealers, it must be said, had generally shown excellent taste, frequently much above that of their customers, and their comments were often æsthetically illuminating. This is more than can be said for the decorators who immediately followed them as counselors to the rug-buying public. Partly in reaction from the crudities of the Victorian "Age of Horror," and partly because they were not acquainted with the decorative possibilities of rugs of the highest type, they turned almost unanimously toward insipid colors and confused designs. "Soft" and "harmonious" tones became the rage, and houses were filled with rugs that were weak and monotonous in color, meaningless in pattern, frequently without dignity or character, and having often no function but slavishly to reflect the previously chosen draperies and wall coverings. Rugs of such independent power and richness as the Oushak (No. 537) or the Souj-Bulak (No. 504) would have scandalized the Miss Nancys of ten or fifteen years ago, while even such a restrained piece as the Saraband (No. 518) would have presented an uncomfortable problem. It is true that in the last few years interior decoration in this country has made important advance, more and more are turning to the decorative standards set by the Orient. But the work of their predecessors has not yet been undone. Pretentious but inferior rugs are still displayed in many homes where the prestige of wealth sanctions their mediocrity and social position perpetuates tastelessness.

Fortunately, there are many influences operating to rescue our interest in rugs from ignorance and sentimentality and to provide that informed appreciation which rugs as serious works of art deserve.

ORIENTAL RUGS AS FINE ART

But we can never understand Oriental rugs if we treat them from the point of view of commerce or utility, or even if we consider them

as problems in household decoration. Many people, it is true, are ready to regard Eastern rug-making rather patronizingly as an interesting and beautiful craft, one of the important minor arts, but of course inferior in all that essential æsthetic power which endows the major arts with supreme distinction. Yet even here we are far from the truth. This distinction between the major and minor arts is a Western invention, unknown to the artistically wise East, and many true lovers of art, even in the West, have long suspected that the distinction between the major and minor arts is really invidious and unnecessary; that the exalting of one art at the expense of another is profitless, and that beauty of a supreme order may be found in humble productions. People in general, even, have at last come to realize that the stained glass of Chartres is more important than many a painting, and that a piece of old lacquer may excel a modern poem. But that a small colored woolen carpet should be ranked with a fine painting or sculpture, or even, in some cases, clearly surpass them in both commercial and æsthetic value—this for the average American is a hard saying. He is still puzzled to hear of museums paying tens of thousands of dollars for badly worn old rugs, and is frequently irritated to find them accorded a dignity and honor he has supposed were reserved only for the greatest treasures.

The full justification of the claim of Oriental rugs to be ranked with man's most important artistic achievements would involve an elaborate treatise on the nature and meaning of art itself. But the same general features that endow any artistic creation with genuine greatness will be found present in high degree in the famous old carpets. Their spacious size, velvety texture, the variety and surpassing richness of their colors make an immediate sensuous appeal that is rivaled by few arts. In abstract design, that substructure of everything excellent in art, Oriental carpets achieve unchallenged perfection. Their patterns are conceived with a subtlety and an imagination that seems inexhaustible: by skilful contrivance, they suggest swift and facile motions in more than one dimension and at several rates of speed, or may indicate a finely co-ordinated weight and mass that,

while static, none the less conveys a sense of well-poised vigor, or, as in some of the greatest pieces, may merge static balance and dynamic rhythm in a torrent of harmonious energy. With all this tremendous stimulation of color, line, and mass, there is, nevertheless, that magical repose that comes from the perfect balance and co-ordination of all factors. For all these elements are arranged and controlled by certain fundamental and universal principles of order that are derived from the structure of the mind itself. Hence, for all their excitement, these great carpets yield a sense of security and satisfaction. They are strong in that utter inevitability that characterizes all great art. Furthermore, in addition to these perfections of form, they are in a high degree expressive. Pattern and color by themselves, when managed by genius, have the power eloquently to express emotion and character. In this regard Oriental rugs are rivaled only by the finest old brocades of China and Japan. Every one of the famous Imperial Persian carpets of the sixteenth century conveys deep feeling with power and directness. The sensitive observer is overwhelmed by the grandeur of their conception, their brilliant and lucid rendering of intricate patterns, their combined power and delicacy, and their sumptuous coloring.[1] No wonder that William Morris said of them that they "fairly threw me on my back. I had no idea that such wonders could be accomplished in carpets."

But the artistic importance of Eastern rugs is no recent discovery, nor was the fashion of collecting them set by American captains of industry. A number of the royal houses of Europe have been acquiring rugs for several hundred years, and they have only followed the sultans, caliphs, and shahs before them,[2] who for many centuries have regarded their great rugs as among their choicest possessions. Both Homer and the Bible speak of these carpets with greatest defer-

[1] *See, for examples, supplementary plates Nos.* I., II., V., *and* IX.

[2] *In the sixth century, the Sassanian king Chosroes I. had a famous carpet that even then was valued at the equivalent of $775,000. An inventory of a collection belonging to one of the Caliphs in the tenth century estimated one piece alone as worth $300,000, while a Mamaluke prince in the fourteenth century paid seventy thousand pieces of silver for a single rug.*

[illegible]

ence. Even that austere critic, Plato, is reputed to have had an enviable collection of rugs, nearly four hundred years before Christ. Herodotus and Pliny knew and admired Eastern carpets. The Renaissance also highly esteemed Oriental weavings; there is a long list of famous painters who found delight and inspiration in Oriental rugs and employed them frequently as important accessories.[3] Our modern critics and connoisseurs, who have hailed them with all the enthusiasm of the discoverer and the ardor of a convert, are but echoing the judgment of the elect of many ages. By them all, Eastern carpets have been accounted among "the master products of human inspiration."

ANCIENT AND MODERN RUGS

The greatest of Eastern carpets were designed, and even woven, by special artists generally in the employ of royalty. In the case of the Ardebil Mosque carpet,[4] now in the South Kensington Museum, we have the name of the weaver inscribed, Maksoud; but in practically all other cases the maker's name is unknown. They are worthy members of that fraternity of great artists who, like the Gothic builders, are known to a grateful world by their works only. The carpets thus woven were used for the mosques, or for the thrones and great banqueting-halls of royal palaces, or for presentation to foreign potentates. The so-called Polonaise rugs, for instance, astonishingly rich silk rugs of medium size, woven in soft and delicate colors and ornamented with a good deal of silver and gold, were apparently made for the special purpose of presentation to European monarchs.[5]

[3] *Jan Van Eyck, Hans Memling, Hans Holbein, Domenico di Bartolo, Niccolo di Buonaccorso, Thomas de Keyser, Jerard David, Lorenzo Lotto, Vittore Carpaccio, Rubens, Van Dyck, Moya, Codde, Terborck, Metsu, Netscher, Slingelant, Vermeer, Pieter de Hooch, Eglon Neer, Franz Mieris, W. Van Mieris, Troost, Quinkhardt Steen, Van Steenwyck, Jan Brueghel, Cornelis de Vos, Bronckhorst, Simon de Vos, Frans Francken, Schalken, Nicholas Maes, Ehrenstrahl, Peter Candid, Peter Cristus, Varotari, Foppa, Crivelli, Del Garbo, Del Libri, Luca Longhi, Zubaran are among the most notable.*

There is a painting by Joost Van Geel, owned in San Francisco, which depicts an early seventeenth-century Asia Minor rug with great beauty and fidelity.

It is as surprising as it is regrettable that modern painters in searching for appropriate and helpful accessories should have so persistently neglected this field.

[4] *Pictures of this famous carpet will be found in Hawley, Mumford, and Encyc. Brit., vol. v., p. 396.*

[5] *See supplementary plates Nos.* VII. *and* VIII.

It is these artist-designed rugs we have in mind when we say that Eastern carpets are quite worthy of ranking with the more famous achievements of the so-called major arts of music, architecture, sculpture, and painting. Of the many carpets that were especially designed by the foremost artists in the greatest epoch of rug-weaving, comparatively only a few now exist. There are some extraordinarily fine pieces still in the possession of Persian royalty, and, as Mr. Hawley says, what some of the great mosques may yet hold no Christian, at least, knows. Such pieces as there are in the Western world are to be found only in museums, royal palaces, and the private collections of a few very wealthy or very discriminating and well-informed buyers. They are naturally expensive. In auctions they bring as high as forty thousand dollars, while in private sales over sixty thousand dollars has several times been paid in this country; gossip has it that a single carpet recently brought over a quarter of a million. What a carpet like the Ardebil Mosque rug would bring at auction, or some of the still finer carpets of the Berlin or Vienna museums, one can only conjecture. The famous hunting carpet of the Rothschild collection, one of the two or three finest carpets in the world, which was sold out of the Torrigiani Palace for thirty dollars, Dr. Martin estimated to be worth well over two hundred thousand dollars ten years ago.

But the glory and fame of Oriental weaving does not lie merely with these magnificent creations. A great number of very beautiful rugs, chiefly of moderate size, has been produced for centuries throughout nearly the whole of Western Asia. In house, tent, hut, or in the open air, nomads, shepherds, peasants, artisans, and townsfolk have labored incessantly at rug-making. Sustained by inherited skill, directed by artistic traditions maturing through thousands of years, expressing with directness and spontaneity their own deepest experiences, they have created genuine works of art which the most expensive products of Western looms can never challenge. With all the resources of European civilization, equipped with machinery, steam-power, chemistry, and unlimited wealth, the modern Western carpet-

weaver at his best is put to shame by a little Kurdish maiden weaving long ago on the slopes of some cold Armenian mountain, while any twelve-year-old boy from Tabriz, Shiraz, or Samarkand will even today weave a rug that makes the best Savoneries carpet look weak and pretentious. For into one rug goes money as an investment with the calculated expectation of cash returns; into the other rug goes loving care, concentrated racial genius, sincere and intense feeling. One is fine art; the other never can be.

The period of supremest creations in carpet-making closed forever with the eighteenth century. Yet the smaller and more humble weavings held their own until well into the middle of the nineteenth century, when the blight of European civilization compassed their artistic ruin. There are still places, fortunately isolated from the currents of travel and commerce, where rugs of high merit are occasionally produced, but even these are fast disappearing. Now rug-weaving is organized and hopelessly commercialized. Western business methods have done their worst. Weavers work for money, and work in haste, producing rugs according to stereotyped patterns that are dictated to them. Wool and dyes are, for the most part, selected carelessly, and no feeling, no ideas, no experiences of the individual weaver enter into the weaving. Where a family previously produced one rug in a year or two, they may now make ten, and the results show a corresponding decrease in quality. Perhaps the saddest examples of degeneration are the Ghiordes and Oushaks among Turkish rugs, Shirvan and Karabagh among the Caucasian, and the so-called Kermanshahs among the Persian. Some weavings, like the Joshaghans, have ceased almost entirely, having perished honorably without compromise or loss of reputation.

In most of these modern pieces the designs are frequently clumsy and confused, and the colors harsh and so ill-combined as to be in their initial state raw and disagreeable. Strong measures are necessary to conceal these crudities and adapt the colors to the American demand for softness. So an elaborate system of cosmetics has been devised. Oxalic acid, various chlorine solutions, ink, and paint, to say nothing

of lemon juice, mud, wax, vaseline, glycerine, and hot irons, are vigorously applied. These remedies do produce a considerable improvement in the appearance of the rug, but the effect is only superficial and often at the expense of durability. Some of the recent improved processes, like the so-called "saffron dip," do not noticeably injure its wearing qualities, and they impart such an agreeable mellow glow to the rug, resembling so nearly certain antique effects, that even dealers themselves are supposed to have been deceived.

The Kashans and Sarouks, and occasionally Kermans, are more carefully woven, being often executed with considerable technical skill, and of such excellently blended colors that little "washing" is necessary. They are often rich and luxurious in appearance. But even here the spirit has departed, and to one accustomed to old pieces they seem hopelessly artificial. They have insufficient character to support their pretentiousness, they express no sincere or spontaneous feeling, and their finery sometimes seems a bit tawdry. But even with all this melancholy degeneration from their former high estate, Oriental rugs of today are nevertheless vastly superior to Western machine-made carpets both in beauty and durability. Something of the ancient tradition still sustains them, and a flavor of noble lineage manages to redeem many a rug from vulgarity.

VALUE OF AN EXHIBITION OF OLD RUGS

There are, perhaps, two reasons why in America Oriental carpets have not as yet, despite our interest and delight in them, been generally accorded their proper due as one of the fine arts. One reason is our common distrust of abstract design. That mere pattern, mere balance and distribution of expressive form, however subtle and imaginative, even when combined with novel and luxurious color schemes, of themselves may constitute one of the utmost achievements of art, is for many still a strange idea. Decoration is generally regarded as wholly subordinate to some substantial use; and if rugs are not primarily for use, and if they do not directly reveal some human story, or convey through recondite symbols mysterious meanings, what are they

for? Even now, in the case of the present collection, more people will take a more delighted interest in the five fascinating little men in the Kazak No. 554 than in the powerfully balanced contrast between border and field. The former is familiar and engaging; the latter requires a more thoughtful appreciation, more of that disinterested feeling which is essential to pure æsthetic joy.

The second reason why Oriental carpets are not appreciated at their full value is because the general public in America has had little opportunity of seeing those pieces of the highest type which are worthy of ranking as fine art. We cannot be expected to understand and prize what we have not seen. It is true that rugs and carpets from the Orient are sold in prodigious quantities in America, and that many of them are very rich and gorgeous in appearance, yet it is also true that they bear but a dim resemblance to great rugs of early times. Even when the old pieces are copied, no great art is achieved.[6] As well "copy" a Stradivarius.

The only proper preparation for the appreciation of Eastern carpets of the highest type is the opportunity for constant observation of great examples. But such pieces are not commonly to be seen in this country. Only museums or highly favored individuals can hope to possess them, and since all our museums, compared to those of Europe, are very young and generally poor, they have as yet been able to acquire little or nothing in the way of rugs. Only two museums in this country, the Metropolitan in New York and the Museum of Fine Arts in Boston, have collections of any considerable merit, and even these cannot compare with a dozen European collections. Only once at the Metropolitan Museum, in 1910, has a loan exhibition of importance been held in this country. It is true there have been some

[6] *Some strenuous efforts have recently been made to revive the old weaving. The former Sultan of Turkey, Abdul el Hamid, set up some well-endowed and well-managed factories at Hereukei. The best workmen available were summoned and put to work copying fine old pieces from the royal collection. Several European firms have in similar fashion secured some superior weaving in various parts of Persia, but, handsome as these pieces are, they have failed to capture the full glory of the old rugs, and even at best they are so few in number and so expensive that they have as yet contributed little to the elevation of public taste in rugs.*

very fine private collections in America. The Marquand, the Altman, the Morgan collections compared favorably in quality with the famous private collections in Europe, while the Yerkes collection, now unhappily dispersed, was perhaps the finest assemblage of Persian rugs gathered by one person in modern times.[1]

Exhibitions of good rugs are thus very uncommon in this country, yet they are essential to an appreciation of one of the noblest of the arts. If this collection is studied with the care it deserves, it will make an important contribution to the artistic education of the community and will be for many the discovery of a new art.

Such an exhibition is valuable not merely because it is the best introduction to the appreciation of rugs, but because it serves an even more fundamental purpose. Design is, after all, the basis of all things excellent in art, and in Oriental textiles abstract design has been carried to a point of supreme perfection, and many of the essential principles of artistic form receive in rug design their highest and most illuminating expression. Here one sees variety without confusion, unity without monotony. Elegance and strength are perfectly synthesized, and many apparently incompatible elements are triumphantly resolved. Here one finds balance, rhythm, and harmony yielding impressively beautiful effects, independent of the adventitious aids of sentiment or utility, and pure form shines forth with its own proper power and splendor. Such a display is wholesome and inspiring to student, to artist, and to public. For without an under-

[1] *There are still some important private collections in America that may some time be available for the general public in their entirety. C. F. Williams, of Norristown, has, in addition to his other pieces, perhaps the best collection of early Asia Minor pieces owned anywhere. James F. Ballard, of St. Louis, has a rich collection, particularly strong in Ghiordes pieces. George F. Baker, of New York; Charles R. Crane, of Chicago; Henry C. Frick, of Pittsburgh; Theodore M. Davis, of Newport; James Ellsworth, of New York; John D. McIlheny, of Philadelphia; Mrs. Herbert L. Pratt, of Brooklyn; Dr. Denman Ross, of Cambridge; P. M. Sharples, of West Chester, Pa.; P. A. B. Widener, of Philadelphia; Mrs. Henry O. Havemeyer, of New York; and H. O. Payne, of New York, all have notable rugs. Ex-Senator Clark is reputed to have paid upward of three million dollars for a sumptuous collection, while many individuals own a few superb pieces that ought some time to see the light of common day in public museums. It is regrettable that there are disproportionately few rugs of importance in California. Among several excellent pieces, Mr. W. H. Crocker has a splendid late fifteenth-century carpet from North Persia; Mr. W. B. Bourn has a fine Herat; Mr. Hewlett C. Merrit, of Pasadena, has an admirable general collection; while Mrs. Frank Havens, of Oakland, has some enviable Chinese pieces.*

standing of the fundamental principles of form popular taste is likely to remain sentimental and provincial, while the more sophisticated taste is liable to be victimized by any irresponsible vagary. To understand design in great rugs is to know better all the principles of æsthetic form, and to find therein expressed deep emotion that is also a disciplined and rationalized emotion is to be wholesomely reminded that mere intensity of feeling can never produce important art.

Another humble though considerable service is performed by an exhibition of good rugs. Not only does it give us concrete assistance in identifying rugs, but the old pieces are almost literally the models upon which modern copies are based. Since there is a considerable difference in merit among modern rugs, acquaintance with these older pieces familiarizes us with the standard type, enables a wiser and sounder choice, makes us more exacting, and reinforces all those none too strong tendencies that are at work trying to bring present-day weaving back to something of its former excellence. If the ignorant and superficial taste of the West, with its demand for quick and cheap effects, was one of the causes that expedited the ruin of a great art, a wiser taste may contribute something to its restoration.

THE STUDY OF RUGS

If a study of rugs is both interesting and important, it is also, if undertaken seriously, a difficult and many-sided task, and not many can hope to qualify as experts. If they can know nothing of England "who only England know," the same is equally true of Oriental rugs. Whoever aspires to a complete understanding of them must, like Bacon, take all knowledge for his province. Familiarity with the famous classical pieces is of course assumed, and an acquaintance with the main types of modern rugs, such as can be acquired only by a good deal of actual handling, is almost indispensable. A ready and accurate knowledge of the geography of Western Asia, to say nothing of its confused and tormented history, and the character, periods, and distribution of its culture, is an elementary necessity. Equally import-

ant is the ethnology of these peoples, their great migrations, their religions, with its various symbols, practices, and ideals, their customs and superstitions, their daily life. All these must be interpreted with sympathy, for if we are fully to understand these wonderful weavings we must endeavor to see life and the world through the eyes of the Oriental designer. Furthermore, an acquaintance with the contemporary and allied arts is essential to the proper identification and dating of early pieces. Nor is it safe to ignore the more prosaic matters of technical construction: knowledge of dyes and the various processes of weaving is a prime requisite. Finally, an independent knowledge of the principles of æsthetic form will help in the interpretation of design, and a trained and catholic taste is necessary for a consistently just appreciation. Needless to say such qualifications have never been united in one human being; Dr. Wilhelm Bode, Dr. Friedrich Sarre, and Dr. F. R. Martin most nearly approach this ideal.

CLASSIFICATION AND IDENTIFICATION

There are about seventy-five pretty well-defined rug types, divided for sake of easy classification into six general divisions, corresponding roughly to the main rug-producing regions and races: Caucasus, Turkish (or, better, Asia Minor), Persian,[8] Central Asiatic (or Turkoman), Chinese, and Indian. Each of these main types has certain easily learned dominant characteristics. To this list might be added the now rare Hispano-Moresque carpets that were woven in Spain and Portugal in the fifteenth and sixteenth centuries.

The Caucasus rugs are uniformly geometrical in design; the figures are detached and rather stiffly and crisply drawn, and, with the exception of the Kazaks, which sometimes attain a ferocious brilliance, and the fiery old Karabaghs, the colors are sober, sometimes to the point of meagreness. Clarity and precision are the typical excellences of these weaves, and the appearance of a jewel-like mosaic seems to be

[8] *Including Kurdistan; for although much of Kurdistan (an ethnological rather than a political division) lies within the Turkish Empire, its rugs are nevertheless usually classed as Persian.*

502 *Animal Carpet. Tabriz*

503 *Herat (So-called Ispahan)*

their highest ideal. Sometimes they may be very bold, sometimes drawn with great elegance and delicacy, as in the case of the Daghestan prayer-rugs Nos. 548 and 549, but they are always firmly defined and cleanly drawn. Occasionally, as in rugs Nos. 546 and 547, we find a Caucasus weaver essaying floral patterns; Bakus, occasionally Shirvans, and rarely Kabistans, may employ the palm-leaf or pear motive, but in their treatment of figures there is always, except in the case of some of the Bakus and the early Kubas, a pathetic insufficiency. The rendering is hard and angular, and one feels the weaver to be quite out of his element. But whether floral or purely geometric, it is always easy to find one's way about in the design of a Caucasus rug, for, although it may be intricate, it is never confused. The brilliance of definition is attained, not only by the sharp accuracy of the drawing, the careful balance of design, and the well-planned points of emphasis, but also by the liberal use of white as a background color, which, by virtue of the strong contrast and the many sharp angles, frequently gives the rug great animation.

In the great period of the seventeenth and eighteenth centuries, there were produced in the Caucasus, chiefly in the Kuba region, carpets that had much the effect of the great Persian rugs. Sometimes the colors were deep and intense and the field richly crowded with floral motives that gave a magnificent effect. But, despite the feeling of a rich and easy profusion, the designs were composed entirely of separate figures joined, if at all, by abrupt angular lines. Yet so perfect were the balance and distribution, so adroit the emphasis, that out of these stiff little figures were composed sumptuous designs that did honor to the more famous prototypes.[9]

Asia Minor or Turkish rugs are more genial in tone and feeling. The colors are softer and richer, the rugs thicker and more glossy, the component figures are rarely so small, and, except in the case of Ghiordes and Kulah prayer-rugs, and the very early Oushaks, never so finely drawn. The Asia Minor designer, for the most part, likes

[9] *Rug No. 546 is a good example of this type. See, also, a particularly magnificent fragment illustrated in Neugebauer, p. 43.*

ample open spaces and broad simple treatment. The elements of the design are still detached, although not so sharply as in Caucasus rugs, while if, as in the case of some border motives, the figures are connected, it is in an abrupt, stiff sort of way that suggests the novice. But the Asia Minor weavers were by no means novices, and if their patterns were not connected by sinuous and subtle curves with all the suggestion of movement and excitement characteristic of the Persian weaves, it was because they preferred the simple forthright statement as more expressive of their own temperament. Asia Minor rugs are superb in color,[10] and they frequently achieve a novel and seemingly impossible blend of colors that is surprisingly beautiful.[11] The weavers of Konia and Bergamo particularly revel in potent compounds of maroon, green, ruby, and cobalt that are almost vocal. The closely drawn prayer-rugs, particularly the Ghiordes, might at first sight seem to be something of an exception to these principles, but a careful examination will reveal the figures detached and on the whole broadly drawn, while a simple undecorated panel of considerable area nearly always occupies the centre of the rug. The alert and rather aggressive Caucasus weavers would hardly have been capable of such calm restraint.[12]

The summit of glory of Oriental weaving has by common consent been accorded to Persia. In the rugs of the greatest period we find that Persian designs, with but few exceptions, are floral: long swinging vines connecting gorgeous blooms, in rich and varied curves, intricate foliage rendered naturalistically yet, with supreme consideration of design, dispersed in general patterns that defy description or concentrated in actual or suggested medallions, always marvelously balanced, brilliantly imagined, and carefully planned, with a vast array of motives held in perfect control by a dominating conception.[13] These characteristics will be found in less degree in Persian

[10] *For example, see Nos. 525, 536-538, in this collection, and the dazzling Ladik in Hawley's book, p. 190.*

[11] *See, for example, the Yuruk piece No. 544.*

[12] *The comparison of the Daghestan prayer-rugs with those from Asia Minor will be found most instructive.*

[13] *See, for example, supplementary plates Nos.* I., II., V., VI.

weaving of today. In some places, as in the regions of Hamadan, Mosul, and Northern Kurdistan, the designs are plain and often the figures are partially detached, suggesting Asia Minor design, but the connections between the elements—if not in the field, at least in the border—are sure to be close; the motives will be in part floral, and there will surely be easy curves somewhere. The commonest exception to these principles will be found in some of the rugs from Southern Persia, particularly around Niris and Shiraz. But these pieces are almost sure to have either a glossy blue-black background, found in no Turkish weavings, or they will have a particolored overcasting on the sides.

The Central Asiatic group contains the familiar Bokharas and their allied weavings, with rather set tile patterns and deep red or plum-colored tones, the Beluchistans, predominantly glossy blue, and the Samarkands, which have only a geographical kinship with Turkoman weaving, their derivation and inspiration being wholly Chinese.

Chinese rugs are so strongly characteristic that they are at once easily recognized. They are distinguished by their simplicity yet richness of color and their rather formal and sedate treatment. Yellows, blues, and golden red are the predominant tones.

Indian pieces hardly need description. Although not very rare in England, there are probably not twenty antique pieces of high merit in America. The modern commercial weavings, while no doubt serviceable and good-looking, are without interest from the artistic point of view. The ancient Indian carpets were very much like the Persian pieces, by which they were largely inspired. They rendered floral and animal motives with a fineness and accuracy that even the Persians could not excel. Their tendency to over-realistic treatment frequently compromised the general design, an easy error which the great Persian weavers scrupulously avoided.

After the general class is determined, the next task is properly to identify and name the various types. This, for many reasons, is a difficult task, for rugs are not consistently named. They are sometimes called after the tribes that weave them, as in the case of

Kazaks, Yuruks, Yomuds, who have no settled habitations. More often rugs are named after the city or village where they are woven, as Ladik, Bergamo, Tabriz, Hamadan. In other cases the district gives the name, as Shirvan. Sometimes rugs are named after a racial division, as Kurdistan, or from a whole country, like Beluchistan, while Chinese rugs are now generally named after the dynastic period in which they were woven. Often the names of localities have been corrupted, as, for example, in the case of Saraband rugs, which are woven in Sarawan. Other rugs have received names merely from the point of export, such as Bokharas. Sometimes traders have fastened upon rugs names that stand for no locality, like Guenje, which, according to Mr. Mumford, is merely a term for all rag and tag ends of rugs not otherwise easily classifiable that are shipped from Elizabetpol. In the case of modern or contemporary rugs, the names are often quite artificial. Some pretty or romantic name may be invented in a New York office and applied to the product of some special factory.

Despite the relative stability of Oriental habits and the continuity of technical tradition in rug-weaving, none the less many perplexing cases present themselves to the student of rugs. Where migrations and wars and forceful abductions of whole populations have taken place, they have resulted in a veritable babel of rug designs. We have Chinese dragons in Armenian carpets; in both Shiraz and Niris rugs we find medallions that belong to China; the serrated leaf and wine-cup border that is probably indigenous to the Shirvan weavers in the Caucasus appears perfectly done in Mosul, Souj-Bulak, Bijar, Gorevan, and even, though more crudely, in Niris rugs; the rose of Kerman has reappeared in certain Lesghian rugs of the North Caucasus, in the borders of Karabaghs woven farther to the south, and even in the field of a Chinese rug owned by the Tiffany Studios; while practically every pattern known to Western Asia is skilfully appropriated by the versatile Persian Kurds. Rugs will sometimes be woven in the technique of one community out of the wool of another, with dyes and design characteristic of still a third. In such a case, who shall confer a name?

But the student is forewarned against migrating designs and plagiaristic weavers. Much more trouble is created by the incalculable inspiration of some gifted and independent soul who finds the tradi-

tional modes insufficient for some novel insight or stirring experience, or by the improvisations of some eccentric nomad, or the anxiety of some pilgrim to Mecca to exceed all common offerings. Further difficulties arise when we come upon old rugs from some community or region that never produced much and now produces nothing at all. In the case of early rugs it is often quite out of the question to say precisely where they were woven, and in the catalogues of the great collections we find the foremost experts in the world modestly content to name the rug merely by the country and the century.

The general practice of experts concerning modern rugs is to regard the technical construction as the deciding feature. The character of the end and side finishings, the relative position of the warp strings, the material, size, number, and color of the weft threads, the length of the pile, and the tightness of the knotting must all be carefully examined in doubtful cases. Color, the dyes, the quality of wool, and the kind of wool would be of second importance, while design, so generally relied upon by the novice, would rank only third. In the case of very early rugs this practice is reversed.

The identification of Chinese rugs presents a specially difficult problem. They never occupied the position of importance in Chinese art that they did in the art of Western Asia. They always ranked secondary to painting and porcelain and were woven in comparatively few numbers. There are few records to guide us, few specialized schools of weaving, and very few striking epochal changes or racial events that assist so considerably in the identification of Persian and Turkish rugs. A variety of schemes of identification has been proposed. Chinese rugs have been named after the subject depicted, and for a while we heard about Lion rugs, Dog rugs, Fish, Deer, and Horse rugs, or rugs named after the various flowers. This was soon seen to be quite trivial. Very little advance is made in the Tiffany Studios catalogue, which names rugs variously according to color, pattern, or purpose. We find listed a Gold and Azure rug, a Swallow-Myth rug, a Magistrate's rug, a Happiness rug, a Five-Medallion rug, or a Persimmon-color rug. This is, of course, hopeless confusion. Nor has there been much success in the effort to date rugs by their localities. Some have presumed to distinguish Tien-tsin from Pekin

rugs, and both from Shantung and Manchurian rugs, while others have thought to identify rugs from Nanking and Canton, but the process was too dubious to carry any conviction. Although the modern practice is to classify Chinese rugs according to the periods in which they were woven, even this is exceedingly difficult. As Mr. Mumford said, "There are persons who will name a period for any Chinese rug. I believe more of these are wrong than right."

But the actual naming of the rug is only the first step in adequate understanding. The age of the rug, the purpose for which it is woven, the conditions of its weaving, its meaning and significance for the weavers, are all of substantial importance.

DATING OF RUGS

The cool way in which the expert assigns a rug to its proper time (quite commonly to a quarter of a century, even in very old pieces, and often to the very year) has rather mystified the uninitiated. A rug has no teeth to examine, nor rings to count. How, then, this amazing precision? The methods are fairly simple after all, and, while they do require knowledge, skill, and practice, there is nothing so miraculous about them.

The surest way of determining the age of a rug is by the dating itself, for in many pieces we find woven the date of the weaving and occasionally the name of the weaver. The most famous of all the signed and dated rugs is the Ardebil Mosque carpet in the South Kensington Museum, woven by Maksoud of Kashan, and completed in 1540. In the National Museum in Zurich there is an embroidered copy of a Holbein rug dated 1533. Two noted Asia Minor carpets of the Oushak type, now in possession of the Duke of Buccleigh, are dated 1584 and 1585, respectively, and another of quite different character, although also Oushak, dated 1605, is in possession of Baron Imre Szalay, in Budapest. There is an Asia Minor rug of the Holbein type in the South Kensington Museum, dated 1603. Mr. James F. Ballard, of St. Louis, has an important Ghiordes prayer-rug dated 1604. There is an Armenian carpet illustrated by Martin dated 1684. Dating in the eighteenth and nineteenth centuries is fairly common, particularly in the Caucasus rugs. In the present collection there are three dated rugs: the Feraghan carpet, No. 517, dated 1763, the Daghestan prayer-rug,

No. 548, dated 1827, and the Bergamo prayer-rug, No. 534, dated 1838. A dated rug at once becomes a point of reference, and by careful comparisons the age of many related rugs can be determined.

But even this apparently sure method has to be used with caution. It has been the custom, since antiques became the rage, falsely to date rugs that are afterward to be "antiqued" by various processes. In old rugs that are already dated the dating may be easily changed to a much earlier figure by alteration of a few knots, while in some cases an entirely new date may be inserted and toned so skilfully, generally by scorching, that only an experienced observer could discern it.

Another way of determining the age of rugs is by existing written records. For instance, in 1634 the Girdlers Company of London ordered woven at Lahore a large carpet inscribed with the coat of arms of the Master, Robert Bell.[14] This handsome and famous rug is the only old rug from India that can be precisely dated. Other records help us to place other important rugs. The Coronation carpet in the Royal Castle of Rosenborg, near Copenhagen, was presented to the Danish Court by the Shah of Persia in 1639, and one of the Polonaise rugs in the Treasury of St. Marks is recorded as a gift to the Doge of Venice by Shah Abbas in 1603.

Next to the actual dating and contemporary records, old rugs are best dated by means of European paintings. Many painters of the Renaissance, especially the sixteenth-century Venetians and the seventeenth-century Dutch and Flemish painters,[15] painted rugs with such care that their works have become the most reliable guides for dating several important rug types. For example, the fresco in the hospital at Sienna by Domenico di Bartolo represents a rug similar to the famous Dragon and Phœnix carpet of the Kaiser Frederick Museum. As we know that the fresco was painted about 1440, we know that rugs of this type were produced earlier, and since the Berlin piece is rare to uniqueness and has all the marks of archaic workmanship, and since it presents purely Chinese motives in Asia Minor workmanship, the conclusion is pretty certain that it was woven in the fourteenth cen-

[14] *Pictures of this carpet will be found in the Encyc. Brit., vol.* v., *p. 397, and in the Journal of Indian Art and Industry, vol.* xi., *frontispiece.*

[15] *For list, see footnote No. 3, p. 7.*

tury, shortly after the Mongol invasion of the West. Paris Bordone gives a beautiful representation of an Oushak carpet in the "Doge and Fisherman," while Holbein frequently painted the Caucasus-like rugs that have been named after him. In the "Portrait of George Gyze" one is rendered with especial clarity and completeness. Knowing the approximate date of the paintings, we have a sure date before which rugs of the type must have been woven.

The age of a rug may also be partly determined by the modification of colors due to long exposure to light and air. Under ordinary conditions, in the course of about one hundred years, certain reds and yellows in Chinese rugs become slightly grayish at the surface. It might seem an easy matter to determine these fading rates and by a simple scale calculate the age of the rugs, but the process is difficult and unreliable. Some colors fade rather rapidly, like the purple that occasionally appears in some Asia Minor rugs. Others, like the deep red tones of the early Armenian Dragon rugs, ascribed by Martin to the fourteenth or fifteenth century, seem not to have faded at all, while, on the whole, the Chinese colors fade more rapidly than Persian. Not only are the dyes different for different communities, but they may be different in the same locality. Some careless process or some unfavorable turn in the weather at a critical moment in the dyeing may be just sufficient to loosen an otherwise fast dye, while fading, again, may be almost wholly a matter of exposure. One Chinese rug of twenty-five years of age that has been exposed to strong sunlight may look more antique, even to the practiced eye, than some fresh and brilliant piece that may have been hanging in some dimly lighted temple, never touched by a single ray of sun; while three famous rugs formerly in the Mosque of Alla-al-Din, at Konia, which have always been jealously preserved even from light, still look almost crudely fresh, although Dr. Martin thinks that they date from the thirteenth century. Furthermore, the mellowing effect of age upon color is now skilfully imitated by various chemical treatments. A sheen, somewhat resembling the lustre of antiques, can now be imparted to any rug for fifteen cents a square foot. These effects are convincing only to the novice, and if practiced observation be wanting, there is a number of ready devices for determining the chemically treated fabric.

More reliable as an indication of age than the modification of colors through exposure, is the erosion of the wool due to the quality of the dye itself. Some dyes, like the black of Asia Minor rugs and the green of the Feraghan rugs, corrode the wool with comparative rapidity. Others, like certain blues and yellows, preserve the wool. Consequently, an old rug presents a very uneven surface, appearing almost to be embossed,[16] as, for example, in the Oushak No. 537. Both here and in the Souj-Bulak, No. 504, the black is eaten away. This is due to the combination of citric acid and iron oxide in the dye, which tends to disintegrate the wool on mere exposure to air, while the red and blue dyed wool is still fresh and luxuriant. So sure an index of age is this irregularly corroded surface that one of the favorite devices of the fakir is to clip the various colors unevenly or to wear them down with a fine point of pumice-stone. Although it is known that fully seventy-five years, under ordinary conditions, would be required for the white in a fine figure to be reduced measurably below the blue of a surrounding area, as in the palm-leaf figure in the Saraband No. 519, yet even here one has to be cautious. Unless one can determine by other considerations what the wear and exposure have been, this method cannot be too completely trusted.

Design in rugs, when taken in conjunction with other evidence, and even sometimes by itself, is one of the most important clues to the age of a rug. By means of comparisons with the designs of carvings, faïence, miniatures, illuminated manuscripts, velvets and brocades, pottery and porcelain, the dates of which may be specifically ascertainable, we are able to determine the approximate age of rugs that repeat the same motives. Then, again, we get general hints from the political or social conditions. The imperial styles are closely followed in the provinces which are under royal dominion, and as power and luxury decline we see a corresponding deterioration in weaving. Again, the evolution of design may give us some clue, for, conservative as Eastern weavers are, repeating the same patterns year after year with apparently little modification, a survey of any considerable period shows

[16] *In the case of most Chinese rugs this effect is deliberately produced for æsthetic purposes by clipping when the rug is made. In a simply designed rug it lends a good deal of force.*

nevertheless certain tendencies steadily at work. As an age becomes impoverished in artistic invention, and as its weavers become careless in execution, these tendencies are conspicuously revealed. The clearly drawn, vital, and significant patterns of the earlier age gradually become stiff and lifeless, conventionalized out of all resemblance to their original inspiration. The laws governing the evolution of design are being worked out, and are trustworthy guides to the approximate dating of many pieces. This method is pretty reliable for the rugs of Western Asia, but far less trustworthy in the case of Chinese pieces, for there we find, despite the changing taste of various periods, that earlier rugs are reproduced with a fidelity that is quite confusing.

If there seem to be disappointingly few rugs in this collection for which centuries of age are claimed, that is not because there is any lack of genuine antiques here, but because there has been a marked tendency everywhere until recently extravagantly to antedate rugs. Dealers have a commercial interest in this, and collectors have too frequently consulted their own vanity and their hopes, while some of the first writers on rugs were perhaps over-impressed by the marvelous tales they heard in the Orient, a region where antiquity as such is especially honored. Even such able and expert work as that of Dr. Martin has not escaped criticism, and it is now the consensus of opinion that many of his attributions even are altogether too early.

RUGS AS EXPRESSIVE OF RACIAL CHARACTER AND EXPERIENCE

Intimate contact with the life and spirit of the people is a source of power for any art. It was perhaps essential to the greatness of Greek sculpture, and from the personal support of each individual in the mediæval community came something of the grandeur of the Gothic cathedral. But in both these supreme arts the chief work was done by a few exceptionally trained and endowed persons. Not so with Oriental rugs; they are the product of the entire community. Almost every human being in the rug-producing countries is capable of weaving. From infancy they are educated in the local traditions of design and weave. Hence every rug-weaver has the constant inspiration of an expert audience,

and where the entire community so industriously engages in a single purpose technical perfection is necessarily a common achievement.

But more important perhaps than this common inspiration are the spontaneity and directness with which this art expresses a people's life. For not only are rugs woven by everybody, everywhere, but they are also woven for every occasion. There are rugs for the marriage celebration and for death as well, rugs for dowry and rugs for prayer, rugs for welcoming the guest, rugs for foreign embassies and rugs for presentation to prince or mosque. There are banqueting-rugs, victory-rugs, and rugs for penance. In China there are rugs for the traveler, rugs for the scholar, and rugs to celebrate official promotion. These rugs, moreover, are in varied and constant use, not something to be displayed on occasion, saving in the case of the guest-rug, but something to be intimately and constantly employed. They are not woven to be trodden on merely, but for wall decoration, for the covering of beds, divans, and tables, and in the cold highlands they make admirable sleeping-bags. Indeed, no art of equal dignity and importance has ever sprung so directly from the heart of a people.

Moreover, in rug-making is concentrated the whole capacity for artistic expression. For the most part, the rug-weaving peoples have had a meagre literature, their architecture, with the exception of a few periods and places, is rather scanty, and the tenets of a strict Mohammedanism forbid pictorial art. So into this one narrow and intense channel of textile weaving has been poured most of the deep feeling and ardent experiences of an emotional and imaginative people. Such concentration of whole races over great periods of time is destined to achieve something imposing, for here, if ever, art is the immediate vehicle of life.

Ever since Sir George Birdwood's too-often-quoted remark about a deep and complicated symbolism pervading all Eastern carpets, many have thought to find this life-record in strange and recondite characters, and have felt that this record itself constituted the chief excellence of the carpet.

Now, of course, it is true that the designs of Oriental rugs are, or were once, deeply symbolic. Symbolization has always had a strong hold in the Orient, and there is probably not one of the many devices that we see even in the most modern of rugs that did not originally

indicate some deep experience or some moving idea. Thus the earliest weavings were crowded with a significance that must have impressed every beholder who could read its meanings. There are those who hold today that even the modern Oriental rug is but a book written in strange charactery from which the initiated can read off the life-story or the religious aspiration of some humble weaver. Such claims make the judicious grieve. For, while it is true that practically all the patterns had in their inception some meaning, these meanings have been almost wholly lost in the hundreds of centuries that have rolled between us and their first devising.[17]

Symbolization, however, has never been the controlling purpose in rug-weaving. The great carpets have always been infinitely more than hieroglyphics. From the very outset characters and symbols have been subordinated to æsthetic effect, so much so that even in the case of inscriptions it is commonly impossible to decipher them. The white figures in the field of the Hamadan No. 516 are letters so highly conventionalized that no one can read them now, nor could they have had any meaning, as writing, even to the original weaver. Expression, not communication, beauty, not literal record, has been the faithful and consistent aim of Oriental designers from earliest times; and if we in the West do not know the meaning of these symbols, no more do the weavers themselves. Age has dimmed the tradition, and decorative necessity has so altered the devices that they can be read with no surety.

An excellent example of the authority of the decorative intent is cited by Mrs. Eliza Dunn, who found one of the Mohammedan tribes in the Caucasus weaving crosses into their rugs.[18] Every one of them would rather have perished than have perpetuated the hated symbol of Christianity, but they had seen a cross in some rug—a rather brisk and fetching figure, easy to work and pleasant to behold. So they did not hesitate to mingle crosses with the accustomed and orthodox designs. Even as early as the fifteenth century some designs lost their meanings, for the knots at the points of the large stars in several of the early Oushak carpets are quite remote from conscious symbolization. This

[17] *Many patterns can be traced back even to Chaldean, Babylonian, and early Egyptian times, while Hittite, and Phœnician symbols have also been definitely identified.*

[18] *Mrs. Eliza Dunn, Rugs in Their Native Land, p. 126.*

knot, later called the knot of destiny, and now most often found in Soumak rugs, is a Buddhist symbol, emblematic of memory, imported into Asia Minor by the Mogul invasion. It occasionally appears quite intact in modern Chinese embroidery. Any Mohammedan would rather have burned his fingers off than to have tied, knowingly, this emblem of an idolatrous race. But it was pretty, and it might bring good luck, so why be precise about the meaning?

Some symbols we do know with considerable surety. The magnificent "S" figure, to be seen in the spandrels of the Ghiordes prayer-rug (No. 528) and in the border of the Souj-Bulak (No. 504), which appears sometimes in Konias and Bergamos, is a very ancient symbol of the Deity. The blue spandrels of the prayer-rug are typical of heaven, the eternal, and the infinite. The eight-pointed star symbolizes the Deity; the tarantula, regeneration. The comb, shown particularly in the border of No. 504, is the Mohammedan symbol for cleanliness. The lion indicates dominion, victory. The colors themselves are significant: red nearly everywhere standing for joy and festivity. But the chief interest in these symbols is for the history of ornament. It is clear that they have little except decorative significance for weavers of recent times in Western Asia.

In the case of Chinese rugs, however, we can read the symbols quite completely.[19] But even here beauty comes first and an explicit written message second.

No great art can be primarily symbolic. Only if an art express emotion directly by its own unique and proper means can it attain to any considerable æsthetic excellence. Judged by this Aristotelian test, Oriental carpets are supremely successful. The history of art affords

[19] *To cite a few examples: A five-claw dragon signifies royal power; a horse denotes travel; the stork, deer, and pine tree alike imply longevity; wild goose, messenger; two geese, matrimonial felicity; the Ky-lin, gentleness, loving-kindness. A jar is the emblem of peace. Since the Persian word for lion, which was taken over into Chinese, is pronounced like the word for teacher, and for the same reason the lion dogs have come to mean teacher or guardian. The word for "bat" is pronounced the same as the word for prosperity; hence the bat stands for good fortune. Similarly, two fish indicate abundance. In general, the butterfly stands for something gay and beautiful; the peony for riches; the wild plum indicates a hermit scholar; the apricot-blossom, a bride; the peach-flower stands for longevity, while the peach itself, as in America, denotes a beautiful young girl. The scholar is indicated by four symbols—the lyre, the chessboard, the book, and the scroll. Even the Greek key borders have their meaning; resembling an endless chain, they stand for eternity or a long life.*

few examples that compete with Oriental textiles in an emotional power and suggestiveness that is based on pure design. They tell their story or impart their mood, not by means of literary characters or recondite symbols, but primarily by the direct contagion of noble color and expressive line, and this power of immediate and sincere expression, without adventitious assistance, is one of the main sources of the artistic greatness of Oriental weavings.

Oriental carpets not only display the inner life of a people; they recount their external fortunes as well. Not only do the racial character, the common religion, and the ordinary life show themselves clearly in rug design, but the great historical epochs are marked vividly and exactly. Wealth, luxury, and political power are reflected in rich and magnificent patterns, and the extension of imperial dominion is easily traceable in the weavings that follow the conqueror. At the height of Persian sway, we find in far-outlying provinces, such as the Caucasus, weavers assiduously striving for the effects in vogue at the capital, although the native technique and material are quite unsuited to the imperial sumptuousness. Even hostile Turkey begins to weave after Persian fashion. From Herat in Central Asia to the mountains of Armenia, from the Caucasus in the north to Shiraz and the Persian Gulf on the south, carpets take up the imperial story and proclaim with eloquence the glories of the great Shahs.

More specific events, even, are recorded by rug design. For a thousand years Western Asia has been vexed and tormented with wars, revolutions, migrations, and devastating invasions. Every one of these is traceable in the contemporary textile designs. The Moguls sweep through Western Asia in the twelfth century, and we find the Armenian carpets of the succeeding period depicting dragons, or even, as in the case of the Armenian rug of the Berlin Museum, the fighting phœnix and dragon, generally called the Ming coat of arms. Again, in the sixteenth century the Persian empire comes into close commercial intercourse with China, and we find as a result Chinese cloud-bands appearing as a favorite device in the rugs of this period.

Even the fate of certain tribes is thus revealed. In the early eighteenth century, tradition has it, Nadir Shah, who moved communities of weavers about like so much personal baggage, transferred

several tribes from the Laristan province in the south of Persia to the Caucasus region on the shores of the Caspian Sea. Whether this was done as a punishment or to improve the stock by race mixture and transplanting, is a matter of conjecture; both have been suggested. Even this tale is vividly told by certain rugs of this region. The predominant design of those of the Laristan province[20] is a large pear-shaped pattern, commonly called "the crown-jewel device," worked against a dark background, while the border is more often than not a band of diagonal particolored stripes. This became the prevailing device of Baku rugs, the region where these exiles settled. Although the materials and the construction are very different, and the design adroitly adapted to the materials and the prevailing spirit of the region, it is still the original design of South Persia and a beautiful, almost pathetic, recollection of the early life and abode of the weavers. By the shores of the Caspian they may have wept, but their hands did not forget their cunning.

ARTHUR UPHAM POPE.

[20] *See rugs Nos. 522 and 525.*

A.
PERSIAN RUGS

501 **BORDER FRAGMENT FROM CARPET OF NORTHWEST PERSIA.** About 1320. 0′ 7″ x 2′ 3″.

This fragment is probably one of the oldest pieces of Persian weaving in existence. It belongs to one of the exceedingly rare carpets woven probably in Northwest Persia during Mogul times. The only entire carpet of this period now existing is owned by Mr. Williams.[1] This fragment is, saving in the arrangement of colors, exactly like the border of his carpet. There is a large fragment from a carpet of similar sort in the Kaiser Frederick Museum in Berlin, and one of considerably later workmanship in Naseby House, Sweden. Fragments of this same piece are in the Imperial Household Museum, Tokyo, the Rhode Island School of Design in Providence, and in the possession of Mr. John Kimberly Mumford. The arguments for dating the piece in the early fourteenth century are given in detail by Martin.[2]

Although the piece was woven well before the Persians attained the mastery of rich floral forms and easy intricate curves, it none the less has a good deal of dignity and force. The colors are in themselves beautiful and well blended, the design, although archaic and rather severe, is strong and direct and of the type that permanently satisfies. It has that genuineness which often attaches to primitive art but which is so frequently lacking in the more self-conscious work of the sophisticated artists of later times.

But the piece is not only valuable for its beauty and historical interest; it is also important, as it sets at rest the disputed question concerning shading. Everyone must have noticed the bands of changing color that run across some

[1] *A good half-tone illustration of Mr. Williams's carpet will be found in Hawley (p. 64). Further illustrations in color are in Martin. Discussions will be found in Hawley (p. 78), and in Martin (pp. 45, 46).*

[2] *Dr. Friedrich Sarre and Dr. Meyer-Riefsdahl, however, attribute these carpets to the early sixteenth century.*

rugs. The explanation generally given of these shadow bands, or "abrashes," as the Persians call them, is that the weaver exhausted the wool of one shade and found it difficult to procure more of precisely the same tone. Further changes of color, it is said, indicate further failures of supply. Although this explanation has the sanction of some experts, and although it may occasionally be true for modern and carelessly woven rugs, it is not true for antiques. To charge the subtle and accurate weavers of older times with such lack of foresight is to underestimate their artistic competence.

These color bands are deliberately conceived for æsthetic effect. The device, here shown in its primitive simplicity, carries clear conviction that it was employed to soften the hard severity of a pattern which the weavers did not know how to relieve by the ordinary means of complex drawing. That these small lines of dark blue are deliberate, and in no sense substitutes or makeshifts, is shown by the immediate resumption of the exact shade of the original color, evidently from the same skein. An almost equally primitive employment of the same device is to be found in the Mosul-Kurd rug No. 506.

Later designers only amplified this manner of treatment, and the lustrous band across the Souj-Bulak (No. 504), which so richly beautifies the whole composition, is but this same device writ large.

COLORS: Leaf-forms in gold and blue, palmette in white, red and black, small figures and guard stripe in green, all on red field. Narrow border red figures on white background.

WEAVE: Warp and weft cotton. Weft very fine, crossing twice alternately over and under between each row of knots. Knot, Ghiordes; seventeen vertically and thirteen horizontally to the inch.

ANIMAL CARPET *(Tabriz, Persian)*. Early XVI. Century. 5′ 6″ x 6′ 10″. 502

Although at first sight not the most engaging rug in the collection, it is undoubtedly the most important, for it comes very close to the supremest period in carpet-weaving. At first sight the colors may seem a little harsh. This is

partly because the surface is badly worn, and such strong and independent colors need a rich pile to carry them off successfully. The total effect is also hampered because of the incompleteness of the rug. For it is only a splendid fragment, hardly half its original size. We have here only the ends; the central medallion is entirely missing. As the rug now hangs, it has been divided through the middle from top to bottom, and joined with exemplary skill. While the rug is not so fine in weaving as the more famous imperial carpets that would have been woven by the most renowned weavers of the day, it is none the less, both in design and execution, superbly done. Note the magnificent way in which the difficult corners are turned, always a severe test for a weaver, but with this difficult border device doubly hard.

The animals are drawn with considerable vivacity. Best of all is the clear and delicate way in which the spiral tendrils are managed. The interweaving cloud-bands describe a contrary but perfectly harmonious motion, sweeping gracefully in another dimension and at a different rate of speed. The border presents some further contrasts. The powerfully undulating figure, expressive of utmost energy and force, is rhythmically held at rest by equally strong palmettes of opposite color, each one a beautiful design worthy of careful study, while the delicate connecting vines offer a third kind of color, movement, and interest. For all the imposing power of this border, its richness and variety, it is quite free from the common offense of confusion and extravagance. It is everywhere lucid and controlled, eloquent of strong feeling, sober planning, and rich artistic invention.

There is a very similar rug in the Metropolitan Museum, acquired from the Yerkes Collection, and another, also fragmentary, of richer design, and certainly much later, in the South Kensington Museum. These rugs are of finer weave, but that would prove only that the patron who ordered this piece was for some reason inclined to be a bit

economical, which, as Martin indicates,[2] was of rather common occurrence. With time and proper support the weaver of this rug could have accomplished as much as almost any of his contemporaries.

It has been suggested that the lancet leaves that appear so profusely in later Persian carpets, particularly the Herats, are really derived from a fish form. The figures in the four corners of the field substantiate the idea; for while they do resemble leaves, they much more closely resemble fish. For some curious reason, the second rendering (to the left, as the rug hangs) is more vague and broken.

The very peculiar warp arrangement is to be found only in Tabriz weavings. A rug could carry no surer indication of its origin.

BORDER: On gold field, large double palmettes in green, red, salmon, steel-blue, connected by heavy reciprocating arabesque in deep claret. Over field and surrounding inner palmette, trailing vines in brown or light green, with small blossoms in light green and steel-blue. Outer and inner stripes variegated blossoms on green background.

FIELD: On green ground, spiral vines in claret red, cloud-bands in salmon and gold, small tendrils in brownish red, blossoms in gold, red, steel-blue. Central panel: On claret ground, vines and flowers as in border; leopards in alternate white and gold, pursuing antelopes; on one side fawn, on other yellow.

Principal outlines everywhere dark brown.

HERAT (So-called ISPAHAN) *(Persian)*. Late XVII. Century. 5′ 7″ x 13′ 0″. 503

This regal-looking carpet belongs to one of the most famous of all rug types, the so-called Ispahan. They were the first of the great antique carpets to appear in America, and nearly every famous American collection has at least one of these pieces. They were naturally supposed in this country to mark the supreme achievement of Persian rug-weaving. Several examples, such as the one in the South Kensington Museum, and a couple of fragments in the Boston Museum, would seem to substantiate any claim that might be made for them. But a wider acquaintance with early Persian weavings puts in the first rank the sixteenth-century carpets of North and Central Persia, such as may

[2] *See Martin (p. 56).*

be seen in the accompanying illustrations. Dr. Martin's arguments for assigning these pieces, not to Ispahan, but to Herat, which was then near the far eastern border of the empire, seem quite conclusive.

Wherever made, they surely bespeak the dignity and glory of the Augustan Age of Persian life. These magnificent pieces, woven in great numbers during the Safavid dynasty, are among the highest expressions of the general artistic and political Renaissance of the time. Then flourished great poets; then were built fabulous gardens and lovely palaces. The gardens are withered, the palaces in desolate ruins, the poetry inaccessible to most; but the glories of that reign are eloquently repeated and preserved for us in these dignified and sumptuous carpets.

In the seventeenth century the weaving began to degenerate—the designs became rigid and clumsy; the wide-swinging, delicate curves gave way to abrupt patterns; the marvelously rich borders were constrained into simple lancet leaves surrounding palmettes. But the fame of these pieces had already spread throughout the world. From Akbar in India to Rubens and Van Dyck in Europe their value and beauty were acknowledged. The Mogul emperors summoned weavers from Herat to Lahore[4] and bade them reproduce there these famous carpets, and it has been suggested that this particular piece was woven in Lahore. The only possible evidence that could be adduced for such an attribution is the fact that, saving for the lancet leaves of the borders, which are in this rug reversed,[5] it very closely resembles a fine carpet owned by the Duke of Buccleigh, at Boughton House, a Herat carpet officially ascribed to Lahore. But no evidence is offered in support of the attribution. The carpet may easily have been woven at Herat and imported to India and secured by the East India Company there. Lahore is only a little farther in

[4] *This statement, though challenged by Hendley, is confidently reaffirmed by Martin.*

[5] *This reversal, however, is not an Indian characteristic, but Persian. Martin gives an illustration (Fig. 177) of a fragment of a Herat border almost identical with this in both color and design.*

General Gallery View

504 *Kurdistan. Probably Souj-Bulak*

miles from Herat than Herat is from Ispahan. Furthermore, the royal carpet looms were set up at the very early part of the seventeenth century, and at first held pretty closely to the most elegant and intricate type of the Herat weavings, while in the later half of the century, and even earlier, they began to make considerable concessions to the Indian decorative genius. This carpet has none of the subtle fineness of the early Lahore weavings, nor has it any of the Indian characteristics of later weaving there, while it does have the characteristic marks of late seventeenth-century Herat work, such as the enlarged palmettes, sparse border, heavy lancet leaves, and rather thick cloud-bands. While a good many of the later Lahore carpets were imported and sold as Ispahans, this does not seem to be one of them.

KURDISTAN. Probably SOUJ-BULAK *(Persian)*. Late XVIII. Century. 5′ 0″ x 7′ 10″. 504

Shah Abbas sent a number of his most talented designers to Italy, where they were apprenticed to Raphael and initiated in the secrets of Renaissance design. The concentrated and patently unified design of most Persian pieces since that era, characteristic of practically all the modern Kashans, Sarouks, and Kermanshahs, is held by many to have been a product of this early European training, and not so faithfully to represent the genius of purely Oriental design as such patterns as we see on this rug. At first sight a more complete and whole design, with center and corners nicely balanced, defined everywhere with obvious perfection, is perhaps more satisfying, but there is a power and splendor of imagination in such pieces as this that for many quite surpass all but the very greatest of the more formal Persian pieces. Dwelling in the presence of a Nature, not always kind, but always vast and powerful, the Asiatic mind has ever had a lively sense of the Infinite. The Orient in general has for the unlimited an awe which the more egotistical and self-confident West little appreciates. This spirit is to be found in Oriental art, from the

architecture of Egypt to the Kano paintings in Japan. But how to suggest infinity in a medium-sized woolen rug might well baffle any mind, Oriental or Occidental. Here the problem is solved. Something akin to infinity, the limitless and unending, is here conceived with sureness and rendered with dexterity. This glorious design does not accommodate itself to our copy-book schemes. At first it defies analysis. It seems bewildering and uncontrolled in its power and richness. It apparently has neither beginning, middle, nor end, and to undertake its exploration is to inaugurate an adventure that challenges completion. Yet there is neither guess nor confusion here. For all the variety, for all the defiance of conventional modes of symmetry, none the less there is here organic wholeness, and little by little the scheme unravels itself to patient, sympathetic attention. Elusive, it is all the more satisfying.

Splendid as is the design, the color of this rug is its chief claim to glory. Such deep reds, blues, and green have never been surpassed. To stand close up under this rug when the light is good is to discover a satisfaction and exhilaration in sheer color that few could have imagined possible. Nor is it fair to consider design and color apart. Indeed here, if anywhere, they "blend confederate to one golden end—beauty."

The large S-forms are symbolic of the Deity, and the ubiquitous comb device, which we find even in the spandrels of prayer-rugs, remind the devout of the Prophet's emphatic injunctions for cleanliness. It is not at all impossible that the juxtaposition of these two symbols here means to affirm that "Cleanliness is next to godliness."

The precise identification of this rug is a difficult matter. The main design, and the narrow border stripes as well, is derived directly and faithfully from the Kuba carpets of the eighteenth century at the time when they were aspiring for Persian effects.[6] But the weaving, which is wholly unlike Kuba pieces, the soft, lustrous wool, the rich shading,

[6] *See rug No. 546; also, supplementary plate No.* XXIII., *illustrations 37 and 38 in Neugebauer, and Plate* XXV., *in Victoria and Albert Museum, Guide to the Collection of Carpets.*

and the web-insertion of colored yarn are proof of Kurdish origin. The textile details, while not agreeing entirely with the type characteristics of present-day examples, point pretty surely to Souj-Bulak or its immediate vicinity as the place of weaving. This was the ancient capital of Kurdistan, and its more fortunate days are abundantly set forth in this sumptuous and imaginative rug. Yet the free and easy scattering of some detached figures throughout the field, the slight displacement of the whole centre pattern to the left, leaving a narrow margin to be filled up with decorative trifles, and the composite derivation of the design are all evidences of a nomadic authorship, which makes precise attribution perhaps out of the question. But it seems almost ungracious to fuss over labels in the presence of such magnificent beauty. It is surely one of the finest rugs in the entire collection. For the benefit of those who may care to press the problem of attribution, the technical details are here added.

BORDER: Main stripe, ground red, large S-figures in red, white, green, yellow, lavender. Combs: white, blue, lavender, green. Outer stripe, reciprocal in lavender and red, with green outlines. Inner stripe, green, with angular vine in various colors.

FIELD: Deep blue, with figures in red, gold, light blue, dark green, lavender.

PILE: Medium thick, rather soft, very lustrous wool.

WARP: Plain medium wool. Weft, finer wool, dyed reddish, crossing twice between each row of knots. Knot: Ghiordes, firmly compressed, warp concealed, weaving at back fine and regular, knots in same plane, and equally prominent; vertical 15, horizontal 12½ to inch.

SIDES: Double selvage on five cords, added selvage of very fine purple-brown goat's hair.

ENDS: Short web with warp fringe. Lower end with loose straight insertion of three-strand yellow and lavender yarn.

NORTHEAST KURDISTAN *(Persian)*. Latter half XIX. Century. 5′ 10″ x 12′ 6″. 505

The artistic merit of this sturdy carpet lies in the frosty rose color, the delicate transparency of the floral figures, and the rich shading of the whole composition. Although the one main design, the Guli Hennae, is repeated innumerable times, there is no hint of monotony, and although the rug is light in tone and drawing, it is quite saved from

weakness by the force of the contrasting colors in the corners and centre panel.

The scheme of a repeating floral design on a rose field is primarily Saraband; the Guli Hennae pattern and the pale green of the border are characteristic of Feraghan weaving; the high color key is Bijar; but the combination is wholly Kurdish and wholly admirable.

506 MOSUL-KURD *(Persian)*. Middle XIX. Century.
3′ 11″ x 8′ 11″.

This rug was made about fifty years ago by some of the wild Kurdish tribes to the north of Mosul. The rug was woven by barbarians, and it looks the part. There is nothing of Persian subtlety or elegance here; none of the intellectual severity nor the sustained and consistent effort which marks even the plainest of the Caucasus rugs; nothing of the delicate color sense and fine feeling for the whole effect that marks the work of their own kinsmen farther south. These lusty savages have neither the time nor the patience to evoke delicate and precise tones from the reluctant dye-pot, nor any disposition to labor long in coordinating such colors as they have. All such work would seem to them tiresome and fussy. How much better and more natural to weave as one fights, with energy and abandon, without thinking too precisely on the event. If one gets tired of one border color, or if the dye runs out, change the whole scheme abruptly and say nothing about it—so their rule would seem to read. If the rug threatens to appear too tame, throw in a few streaks of bright blue, draw all lines straight and stiff, scatter about bright white spots, multiply angles, throw in at random some strong color contrasts, weave the whole thick and strong, and you will get a rug that expresses ferocious and wanton energy as nothing else can. Even the Dyak war-shields, painted for the express purpose of carrying terror to the hearts of the enemy, do not surpass the expressiveness of this vociferous weaving. Even if after a while such a piece seems noisy and tiresome, and we long for the sedate and measured rugs of

sophisticated people, there is nevertheless something quite wholesome in a piece of this sort. At a time when pretense is a habit and indirection a virtue, such straightforward, four-square design, such frank coloration and unblushing self-revelation, are refreshing.

While the general color effect is hardly gracious, yet some of the individual colors, particularly the garnets and the dark blues, are magnificent and quite up to the ancient standards.

The break in the border at the lower right-hand corner is to avert the evil eye, a danger to which all the weavers of this region are constantly exposed.

507 WESTERN KURDISTAN *(Persian)*. Latter half XIX. Century. 5′ 2″ x 8′ 2″.

This rug, like the Yuruk, shows again how important and how successful mere color apart from pattern can be in the hands of a good designer. A weaker or more monotonous pattern than thirty parallel stripes of the same width could hardly be imagined, and yet the richness and purity of the colors and their careful balance endow the rug with a good deal of charm.

508 WESTERN KURDISTAN *(Persian)*. XIX. Century. 5′ 9″ x 7′ 2″.

Although this piece was woven farther to the West than its relative (No. 507), it is animated by the same spirit, and may to some appear even wilder; for it was woven by the very people that have rather cheerfully performed the worst part of the business of massacring Armenians.

Aside from the splendid quality of some of the individual colors, there are some novel and delightful combinations. Was it left for this untamed Kurd to prove that combinations of brilliantly colored cubes could be both sane and beautiful? The decorated selvage is in this case of very unusual length, partly for the purpose of enabling a strap to be passed through the slits so that it might be hung. Such a rug was woven for utility as well as beauty, and its

shaggy depth and ample size must have made it a luxurious bed for some rough chief in the mountains of Eastern Anatolia.

These are the crookedest rugs woven anywhere in the world. As their weavers have to travel about a good deal, they rarely stay long enough in one place to finish a rug, and the repeated taking down and setting up of the loom make precise regularity in weaving quite out of the question. But as the Kurds display these rugs in tents or huts or on the rough, open ground, their crookedness is not noticeable, and the most fantastic shape in no wise interferes with the richness of the color or the depth and warmth of the pile, and these, for the Kurd, are the only things that count.

509 **BIJAR** *(Persian)*. Latter half XIX. Century. 4′ 3″ x 9′ 1″.
This rug could be cited as a convincing rebuttal of the suspicion, sometimes voiced, that Persian rugs are necessarily rather effeminate in character. This solid rug has the consistency, weight, and durability of an oak plank, and the design is notably brilliant and forceful. The weavers were particularly famous for their prowess in war, and at one time were stationed on the eastern border of Persia to hold off the ferocious Afghans. But while the rug displays a great deal of determination, it is much more than a record of local temperament. Bijar is situated well in the heart of rug-producing Persia, and the geniuses of the neighboring districts have all contributed to the total effect. The central panel is a favorite device of the Sehna weavers,[7] the large undecorated area a Hamadan preference, while the floral corners and centre are derived from Feraghan. But the total effect of force and brilliance must be credited to the Bijar weavers themselves.

510 **BIJAR** *(Persian)*. Latter half XIX. Century. 3′ 11″ x 5′ 4″.
In this eccentric-looking rug we find a jumble of all the designs commonly worked by the Bijar weavers. Various

[7] *Cf. all four Sehna rugs.*

explanations of such a strange procedure have been offered, but the most plausible is that it was woven as some sort of a sampler. Yet the work is too expert to permit our thinking of it as practice-work, like the early New England samplers. Such a piece might be offered in proof of the weaver's skill where commissions were being sought, and it might also be a sort of copy-book pattern for weavers to follow when working on large carpets, or, as Mr. Mumford suggests in the case of a similar rug, it may have been designed as a preposterous "Hoodoo" grave-rug, well calculated to confound and divert the most penetrating "evil eye" which might threaten to disturb the repose of some friend's departed soul.

Whatever the original intent of the weaver, there can be no doubt of his competence. Some of these figures are very hard to render, but they are managed with surety and brilliance. The excellence of the colors, particularly the brown, red, and yellow, which are both soft and clear, redeems the rug from confusion and binds its scattered elements into a tolerable unity.

How dignified and stately a Bijar weaver can be on occasion is well shown in the other carpet from the same region, No. 509.

MIANA *(Persian)*. Middle XIX. Century. 3′ 4″ x 5′ 10″. 511

Miana rugs are so rare that they are not mentioned in print anywhere and no dealers seem to know anything about them. They constitute a well-defined though very small group, and, if this rug is a sample, deserve fame. They quite closely resemble Bijars in general appearance, but are not quite so thick and stiff, and the rose color is more silvery than Bijar dyers ever attain. The brown webbings of the ends are perhaps the most distinctive feature.

Although quite simply rendered, the rug carries a good deal of true Persian feeling, and the great carpets of antiquity have contributed something to this very modest weaving. The Tree-of-Life pattern is rendered in a free and sketchy way that proclaims the artist somewhere, while the

vigorous reciprocal border is directly reminiscent of the Polish carpets.

512 SEHNA *(Persian)*. Middle XIX. Century. 2′ 0″ x 3′ 4″.
The Sehna weavers have long been famous for producing the finest weavings in modern times, and this piece is a good sample of their work and corroborates their reputation. Yet this fineness is not purchased at the expense of dignity or strength. The central medallion has a good deal of force, and the background of midnight blue is solid and deep. By way of a third and more gentle contrast, the borders are rendered chiefly in new tones of blue and yellow. Although the floral patterns here are intricate and profuse, they are, thanks to a deliberate and suggestive angularity and careful accentuation, in no way confused.

There are two hundred and twenty knots to the square inch. In old pieces it is quite common to find over four hundred knots to the inch, and a small piece was offered some years ago in New York that had approximately one thousand and fifty knots to the inch. In such cases the weaving must be done with the aid of a needle.

Sehna rugs are essentially aristocratic. Their weavers have never been beguiled by the coarser, easier patterns of their neighbors, and until very recently have held loyally to their ancient and difficult standards; delicate patterns, refined colors, perfect blending, and exquisite technique.

513 SEHNA KHILIM *(Persian)*. Middle XIX. Century.
6′ 0″ x 13′ 9″.
Most of the fine Khilims are of small size, and it is rare indeed to find a piece of such imposing proportions and of so aristocratic a bearing.

The apparently faded streak near the middle of the rug is an unsuccessful attempt to introduce a shadow-band. How it looks when done by a master hand may be seen from the neighboring Souj-Bulak.

514 SEHNA KHILIM *(Persian)*. Latter half XIX. Century.
4′ 3″ x 5′ 6″.
Although the excessive refinement of this rug may seem to

516 *Hamadan*

526 *Ghiordes Prayer-Rug (So-called Bektash)*

verge on weakness, it nevertheless touches a charming and valuable note and proves in a new way what wide range of effects are possible in rug-weaving. From the cold austerity of some of the Caucasus rugs, the exultant power of the Sarmakand, or the ponderous force of the Ushak to the feminine daintiness of this piece is a long and interesting way that passes through almost the entire range of legitimate artistic emotions. By itself such a rug might prove tiresome; taken with the others, it is delightful, refreshing, and artistically important.

SEHNA KHILIM *(Persian)*. Middle XIX. Century. 515
4′ 4″ x 6′ 2″.
Of all the rugs of Persia, the most crisp and elegant are those woven in the region of Sehna in the Ardelan province. Sometimes their fabulous fineness of weaving and very short pile make the delicate figures seem almost as if drawn on parchment. These qualities of delicacy and elegance are well carried out in this piece, woven in the tapestry or khilim stitch. Except for those woven in Sehna, Khilims are pretty generally of strong design and heavy colors, yet, rich as many of them are, they are, of course, at a hopeless disadvantage if they try to compete with the deep and glowing colors of a pile rug. In this piece the artist recognized the nature and limitations of his material. He treated it as a thin, flat surface should be treated, with light colors and delicate handling, making no effort to have the rug appear sumptuous or imposing, aiming chiefly at charm and elegance. Yet there has been no loss of strength and nobility. Note that the stitch has been so arranged that it imparts to the open background a faint diaper pattern, thus greatly relieving the hardness of so much plain space, which, thus softened, offers a refreshing contrast to the surrounding floreation.

HAMADAN *(Persian)*. Middle XIX. Century. 516
5′ 0″ x 11′ 2″.
Hamadan rugs, although among the simplest of all rugs of Western Asia, are among the most satisfying. With but

few colors and quiet patterns, they achieve rich and dignified effects. It has been suggested that in this plain brown and white, with just a touch of brighter color, we have a record of environment. There is much sandy waste in this country; flowers are only occasional, hence the more highly prized. And so we find, not the rich welter of colors that comes from the great Persian cities, where luxurious gardens flourish, but the sober colors of the desert, with its tawny waste, the blue sky, and an occasional touch of rose and green. Out of these meagre elements the weavers of this ancient city of Esther and Mordecai have attained some broad and noble effects. There is something of the spaciousness and dignity of the desert in these strong and quiet pieces.

It is vigorous, yet sober, delightfully interesting, yet calm and well composed. It seems to attain without effort that felicitous combination of stimulation and repose that marks the essence of the æsthetic emotion.

517 FERAGHAN *(Persian)*. Dated July, 1763. 5′ 11″ x 11′ 5″. This piece well illustrates the difficulty of identifying rugs solely by pattern, for although the dyes, wool, and construction show beyond dispute that it was woven in the Feraghan district, the design is wholly unprecedented, nor has it any trace of the rich and intricate work for which Feraghans are renowned.[8] The lion with a sword, while not officially adopted until the end of the eighteenth century, was nevertheless for centuries the Persian national emblem. The tile pattern which covers the whole field is the characteristic Afghan pattern which is to be found in the common Afghan and Khiva-Bokharas of today.

Only some very exceptional occasion could explain this sharp divergence from established tradition. Exactly the occasion and intent can probably never be proved, but the current history suggests a more than plausible hypothesis. After the death of Nadir Shah, in 1747, evil days fell upon

[8] *Two fine and typical pieces are shown in supplementary plates (Nos.* XI. *and* XII*).*

Persia. A bloody scramble for power ensued which kept the country in misery for twenty years. By 1759 Karim Kahn, a Zend Kurd, had vanquished all rivals, and by 1760 received the formal submission of all provinces and cities that had contested his claims. But he succeeded only after a long and exciting three-cornered fight with Azad, an Afghan, and Muhammad Hasan Kahn, a Kajar. As Karim Kahn was a just and upright man, with many admirable qualities, and as the Afghans were particularly feared and hated throughout Persia, there must have been general rejoicing at Karim's success over Azad. Surely the defeat of the dreaded Turkomans and the re-establishment of orderly government throughout Persia was a glorious and happy event worthy of celebration and permanent record. What finer memorial could a grateful subject conceive than to weave a carpet that should show the victorious Persian lion dominating the well-known Afghan tile pattern? Surely no offering could be better devised for securing royal favor, the secret ambition of every weaver of the East. Moreover, July, 1763, is near enough to the final triumph of Karim, which took place in 1760; for two or three years was none too much for the planning and execution of such a carpet with all its new and difficult problems.

As is frequently the case, the inscription is partly undecipherable, the first word having defied the best efforts of Professor William Popper. The word Tabriz may be indicated, but the script is too conventionalized to warrant any considerable confidence in this or any of the other half-dozen possible readings. The second word, Muharram al Haram, is the name of the sacred month, corresponding to our month of July.

MIR SARABAND *(Persian)*. Early half XIX. Century. 518
7′ 9″ x 12′ 5″.

There is no locality called Saraband in Persia or anywhere else. These pieces come from the district of Sarawan, a name that was early corrupted into Saraband. Perhaps, as Mr. Mumford suggests, the corruption had a motive in the

recognition that the spirit of the Saraband dance has a great deal in common with the rather formal and stately elegance of such pieces as this.

The two white border stripes indicate that the piece is of early type. The main border, of exceptional richness for a Saraband, is the so-called turtle design, found in various parts of Persia, and particularly well rendered by the Feraghan weavers,[9] but here it is quite transformed, and rendered with a delicacy and restraint that perfectly adapts it to the quiet design of the field. An unmodified Feraghan border would have been shocking. The mellowness of the red in the main border is secured not only by the quality of the original dye, but by skilful blending with some brownish or buffy red that follows the outlines of most of the figures. The quiet richness of the centre field is secured through subtle variations in the design and coloring of the pear figures themselves, by their delicate serration, and the stippling carried out into the dark field. In some rows red predominates, in others yellow, in others white or blue, while each alternate row is drawn differently. Not only do the stems turn in opposite directions, but the interior design varies also, and the base line of each row wavers slightly. These subtle modifications enrich the whole field by their rhythmical variations, affording a charm which is none the less real because its source may be undiscovered. What a fine achievement this field is may be better realized if we imagine what a Western carpet, with a thousand or more repeating patterns in the field, would look like. We turn with relief from the thought to the delight of this masterly weaving.

If this carpet lacks perfection, it is in the matter of shape and a little crowding of the figures. According to the Saraband tradition, these rugs should be rather longer, more the shape of the one shown in supplementary plate No. XIII. Perhaps the weaver grew a bit weary of his exacting task; perhaps it was an order, and the prospective owner's funds may have been unequal to the completion, or he may have

[9] *See supplementary plates Nos.* XI. *and* XII.

been impatient to possess his treasure. In any case, we have to sympathize, and we ought to be grateful to both weaver and patron for what they have provided. In the face of such a rich and painstaking performance, it would be perhaps ungracious to call for an imagined perfection.

MIR SARABAND *(Persian)*. Early XIX. Century. 519
3′ 10″ x 6′ 3″.

The true Oriental artist, whether working at painting, porcelain, sword-making, lacquer, or weaving, places great stress on mere quality. He takes the utmost satisfaction in rendering a simple and unpretentious design with such a passion for perfection that it is lifted out of its ordinary station and becomes something almost sacred. So here sheer quality of material and workmanship raise a pattern which might appear weak and monotonous to a sure and high rank. Even the most blasé connoisseur cannot but be moved by the depth, brilliance, and lustre of the blue in this rug, and the delicacy of the drawing.

Acquainted only with the common run of modern Sarabands and the tasteless commercial copies of them woven by the Mosul-Kurds, many have wondered at the high repute these rugs have so long enjoyed. But the quality of this little rug declares to all who have eyes to see that the half has never yet been told.

KARAJE *(Persian)*. Late XVIII. or Early XIX. Century. 520
3′ 0″ x 9′ 6″.

Karaje rugs are rather scarce and pieces as old as this very rare, for the output was never very large and the weavings were pretty much for home consumption. The more modern pieces are not particularly interesting, but a century ago magnificent rugs, and even carpets, were woven here that could hold their own with the more famous products of Joshaghan and Kermanshah. There is a flash of genius in this particular rug that would give credence to such high claims, for here is real individuality, and that, too, in a region that has found the copying of other designs more con-

genial than perpetuating its own or inventing new ones. There is a certain lightness of touch here, despite the once thick pile, that marks some of the old Karajes. The bright and delicate spots on an ample dark ground, suggestive of a starry sky, the fine shading into green blue near the top of the rug, and the forceful contrast between border and field are characteristic excellences not to be found in Karaje rugs of recent times.

521 NIRIS *(Persian)*. Latter half XIX. Century. 6′ 0″ x 11′ 3″.

522 NIRIS *(Persian)*. Latter half XIX. Century. 4′ 5″ x 6′ 4″.

523 NIRIS *(Persian)*. Latter half XIX. Century. 4′ 8″ x 6′ 6″.
The most distinctive thing about Niris rugs is the very soft and lustrous wool that is employed in the best of them. Nothing quite equals the glossy blue-black that comes from this region. Once carefully examined, it serves as a very reliable identification-mark. No. 522 is a capital example of this famous wool. The immense pear patterns in No. 521 are characteristic of the region, and had the piece been worked in as fine wool and dyes as No. 522, it would have been a sumptuous and imposing carpet. Even so, the color scheme is admirable, the drawing first-rate, and the scale impressive. No. 523 is a Nomadic Niris, as is shown by the small scattered figures in the field. The huge patterns of the main field are conventionalized tarantulas, a rather uncommon device for this region, and rare enough anywhere on such a scale. The small Chinese-looking medallions are really Mogul in origin, for the Mogul invasions deposited a number of permanent communities in this region, and these little medallions are the sign manual of their race.

524 SHIRAZ *(Persian)*. Middle XIX. Century. 3′ 6″ x 4′ 1″.

525 KERMAN *(Persian)*. Latter half XIX. Century. 4′ 0″ x 7′ 3″.
This rug is an interesting example of a famous but now

rare class of rugs.[10] From Marco Polo's time to the present they have called forth enthusiastic admiration. Indeed, in the sixteenth and seventeenth centuries they attained a degree of splendor that was scarcely surpassed by the finest Herats. Thanks to the natural inaccessibility of the region, weavings of superb quality have been maintained until recent times.

The principal motives in Kerman rugs have been birds, flowers (particularly roses), and variegated leaf forms, laid in with utmost profusion, drawn richly and solidly, sometimes with impressionistic technique, but always with lively naturalism. Indeed, the Kerman weavers are by instinct painters, and they alone of all the Persian weavers use shadow and perspective. Yet, for all the realism, design and decorative quality are never slighted, and in unnoticed ways impart beauty and distinction.

This piece is quite characteristic, and while it is not from the era of the greatest weaving, it yet partakes of a noble inheritance. The soft-gleaming wool, the rows of red roses in vases, the richly colored birds hidden in foliage, and the bright little starlike flowers that give a decorative illumination to an otherwise too rich design, all mark the typical Kerman.

Kerman rugs frequently present such a striking resemblance to some English chintzes and Colonial wall-paper that the surmise of some interchange of influence is unavoidable. It is quite within the bounds of possibility that Kerman rugs did influence English designers, for there are apparently more Kermans in England than in any other country, and they were imported at a time when English designers were especially sensitive to Oriental influences. Although Kerman is pretty well isolated, its products have for centuries been exported by way of Bander Abbas on the Persian Gulf, and for several centuries the English have had a special stake

[10] *These rugs must not be confused with the modern so-called Kermanshah, with which they have little in common besides the name. The latter rug is generally a weak, flashy, commonplace affair, based largely on European designs, and woven only to sell.*

there. Moreover, Kerman is really nearer to India than it is to the trade centres of Northwestern Persia, and Kerman rugs could easily have found their way to England by the way of the East India Company. Once there, their great beauty was sure to charm and the appropriateness of their designs for hanging textiles sure to be noted.

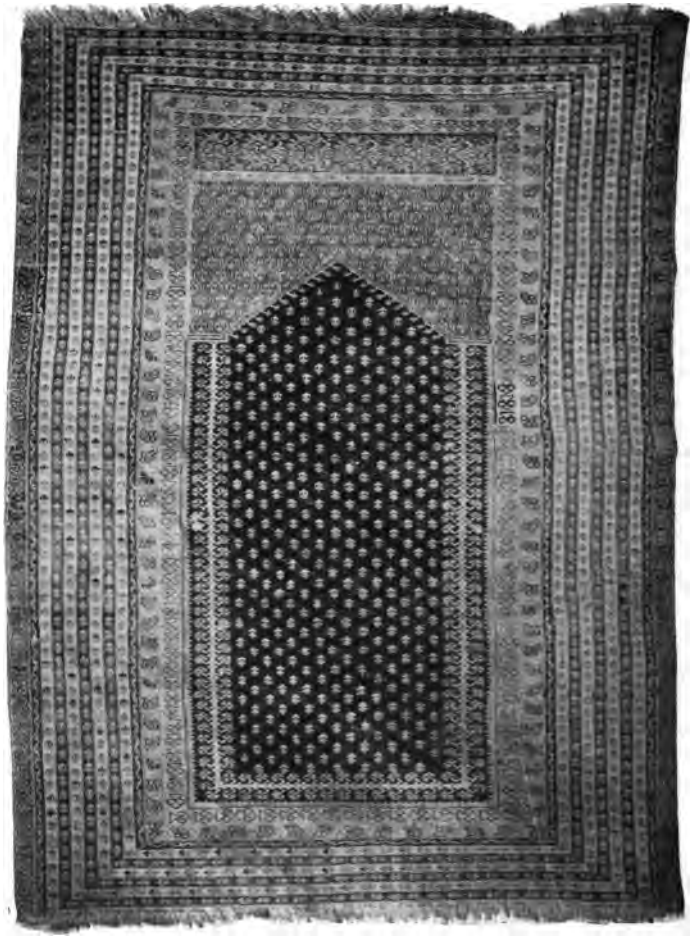
B.
ASIA MINOR RUGS

526 **GHIORDES PRAYER-RUG (So-called BEKTASH)** *(Asia Minor)*. XVIII. Century. 3′ 9″ x 5′ 2″.

This strange and solemn rug contributes perhaps more than any single piece to the unmistakable religious feeling that pervades this whole congregation of prayer-rugs. Quite unlike the Baku (No. 550) in color and pattern, it nevertheless creates much of the same mood of mystery and melancholy. These weavers knew well the principle that painters have used so effectively from the Sung dynasty to the present day, that masses of sombre color unrelieved by detailed drawing create a feeling of quiet gravity; witness Whistler's portrait of his mother, or of Carlyle, or the Rousseau or the Millet in the present collection. So here the serious almost unrelieved color, the gloomy mass of the tree, directly create a solemn impression, further intensified by the blankness of the wide empty borders that give the mosque columns something of the appearance of a lonely ruin.

These rugs are commonly ascribed to the Bektashites, a once famous and important sect of Dervishes to which most of the Janissaries belonged, and the presence of the star and crescent on the peaks of the columns lends some slight support to this theory. Surely some special circumstance or strong intent determined the variation from accepted rug traditions, for while the textile evidence proves that it was woven in Ghiordes, apart from construction, it resembles its

528 *Ghiordes Prayer-Rug*



530 *Kulah Prayer-Rug*

fellow Ghiordes in no way. Nor has it borrowed superficially from any other Asia Minor weaving. But what the origin and purpose were, or just who wove the rug, has not been proven with any conclusiveness. Out of the maze of gossip and surmise nothing substantial enough for publication has yet appeared. But at least we can thank whatever gods may be for a rug not only original and beautiful, but one charged with sincere and contagious emotion.

GHIORDES PRAYER-RUG *(Asia Minor)*. Latter half XVIII. Century. 5′ 0″ x 7′ 0″. 527

Although this piece was woven well past the zenith of the Ghiordes weaving, as is shown by the uncertain drawing of the outer border, the shape of the arch, and the excessive refinement of the color, it none the less possesses a good deal of charm. It has a delightful degree of elegance, while its spaciousness and the decisiveness of the central decoration give it a good deal of dignity.

The color scheme is quite unusual for a Ghiordes.

GHIORDES PRAYER-RUG *(Asia Minor)*. Late XVII. Century. 4′ 3″ x 5′ 7″. 528

GHIORDES PRAYER-RUG *(Asia Minor)*. XVIII. Century. 4′ 3″ x 6′ 0″. 529

KULAH PRAYER-RUG *(Asia Minor)*. XVIII. Century. 3′ 11″ x 6′ 0″. 530

KULAH PRAYER-RUG *(Asia Minor)*. XVIII. Century. 4′ 2″ x 5′ 9″. 531

Ghiordes and Kulah prayer-rugs have long been considered to mark the summit of Asia Minor weaving, but since the earlier pieces, such as Oushaks, Holbeins, and Armenian Dragon rugs, with all their rich and sober strength, have come to light, they must be relegated to second place. The excessive admiration for them and the extravagant age claimed have led, in the minds of many, to a somewhat unjust reaction. Dr. Martin and Dr. Valentiner both speak

scornfully of them. Yet they represent a very distinct and valuable note in rug-weaving. In the case of the finer Ghiordes, they attain an accuracy and elegance of workmanship quite comparable to highest Persian standards.

But they have far more to commend them than technical merits. While rarely powerful in design, like the early pieces, and while sometimes open to a charge of excessive refinement, they are none the less often conceived with nobility and dignity, and are sometimes able to convey a good deal of sincere and intense emotion.

After all, æsthetic appreciation depends to a considerable degree upon approach and expectation. If one's mind is set for the powerful colors and stern majestic patterns of the early Dragon carpets, or if one is looking for the severity of Holbein rugs, or the pomp and power of the early Oushaks, no doubt these prayer-rugs will seem, as they do to Martin and Valentiner, rather thin and trifling.

Yet quite a different estimation might result if we could see these pieces more as their weavers did, with less of cold curiosity, less of a demand for entertainment, and with more of the spirit of reverence that led to their devising. Only if we set aside the point of view of a hard and complacent secularity can we appropriate the full meaning and beauty of these rugs. We are willing to do this in the case of Fra Angelico; why not with the unknown but equally devout artists from Kulah and Ghiordes? These rugs are creations of religious imagination. They were devoutly conceived and piously rendered with the single intention that they be appropriate to religious emotion.

A careful analysis of these rugs shows how completely the religious intent dictates both the general design and the detailed treatment. The shape of the central panel is derived from the arched entrance of a mosque, often with columns depicted on either side and the mosque lamp hanging in the centre. More important is the significant use of repeating figures and perplexing patterns. Exciting and confusing repetition has long been a favorite device in the

Orient for initiating the religious ecstasy. By rocking and whirling, by chanting ritualistic syllables thousands of times,[1] by other devices of excessive iteration, the devout have from time immemorial prepared their souls for the mystical flight,[2] or, lost in some intricate maze, such as we frequently find in the spandrels of these rugs, in similar fashion, the sense of reality becomes dim and confused, and the worshiper is caught up out of this world to merge with the Perfect One.

These schemes are admirably and fully carried out in No. 529. There are here fifty-one vertical stripes of equal width.[3] These stripes contain several thousand sharply defined repeating figures of the same size, while the central panel has about a thousand more of slightly different character. By separation and contrasting colors, each one of these figures exercises a strong claim upon the attention, creating for the willing observer a feeling of endless and bewildering multiplicity. In No. 531 this effect is conveyed by the design in the spandrel of the rug, where the gaze naturally falls. Here the figures, though few in number, are both complex and firmly drawn, so that the eye is engaged

[1] *One incantation calls for upward of 24,000 complicated repetitions, while another calls for 137,613. These, of course, require days to perform.*
So fascinating are these recitals and performances that a mere scornful dog of a Christian, already behind in some exacting sight-seeing schedule, may be caught, rooted in his tracks, and held in almost helpless absorption.

[2] *A self-induced ecstasy in which one sees visions and performs wonders is an essential part of Mohammedanism, and the various dervishes are adept at both. They not only have great gifts for "seeing things" by day as well as by night, but under the influence of the religious emotion make easy work of handling hot irons, eating live coals, glass, or scorpions; always exhibiting these signs and wonders, not for vulgar curiosity, but for religious edification.*
". . . it is plain that the Sheik, along with ordinary instruction of the novice, also hypnotizes him and causes him to see a series of visions marking his penetration of the divine mystery. The part that hypnosis and autohypnosis, conscious and unconscious, have played here cannot easily be exaggerated." (Duncan MacDonald, Art. Dervish, Encyc. Brit. viii., p. 76.)
For further references concerning religious ecstasy among the Mohammedans consult—J. P. Brown, Dervishes and Oriental Spiritualism; Hughes, Dictionary of Islam; Lane, Modern Egyptians; Encyc. of Islam, Art. Faqir.

[3] *In the collection of Kent-Costikyan there is a large Ghiordes with over a hundred stripes and more than ten thousand separate figures.*

in a devious and baffling exploration, which soon becomes both fascinating and hopeless.

Some of the rather exalted feeling of the Kulah No. 531 comes from the suggestion in the panel of the starry sky, whose infinite repetitions and unfathomable depths are alike calculated to inspire awe.

It is often difficult to distinguish between Ghiordes and Kulah. In general, the latter have a high flat arch, frequently many stripes, and are more apt to use warm golden colors or deep blue. They are also thicker and coarser than the Ghiordes rugs. But, as these cities adjoin one another, we sometimes find the patterns interchanged. No. 529 is a good example of this confusing practice. Although the design is distinctly Kulah, the technique of the weaving shows the piece to have come from Ghiordes.

532 KULAH *(Asia Minor)*. XVIII. Century. 4′ 1″ x 5′ 9″.
This piece shows a striking exception to the severe rule of the Sunnite sect that natural objects may not be in any way depicted. The dim figures on either side of the main field are vague sketches of cemeteries. Such a lugubrious suggestion of death may have seemed sufficiently appropriate to the religious attitude to be permissible. At any rate, they are fairly common. Quite apart from religious significance or perfection of design, the exquisite tones of this rug command our enthusiastic approval. So closely do they sometimes approximate the color of old Chinese pieces that Mr. Mumford insists that they were woven by a tribe of Chinese derivation swept into Asia Minor by the Mogul invasion of the thirteenth century. The color of this piece and No. 531 would lend support to the suggestion, while the tree and round conventionalized blossoms in No. 530 is a pattern that appears frequently on old Kashgar and Samarkand carpets.

533 BERGAMO *(Asia Minor)*. XVIII. Century. 6′ 2″ x 6′ 2″.
Bergamo weavings are the despair of the novice. No two

rugs are alike and none complacently follow the book illustrations. We might, in our vexation, accuse the Bergamo weavers of light-mindedness and caprice. But their originality is far more than mere eccentricity, and, despite occasional queerness, they often produce rugs that show deep feeling and artistic insight.

The design of this particular piece is rather uncommon, although it is probably derived from very early Asia Minor models, as is shown by its resemblance to the carpet shown in Holbein's painting, "The Two Ambassadors." The pattern may seem in itself fussy and meaningless, but, taken in conjunction with the color, which is the chief glory of this piece, it is seen to be admirable in conception and execution. For the rug is, after all, but a *tour de force* in two tones, and even the Chinese might envy the richness and even magnificence that is here attained by such simple means. A glowing purple haze shines from this rug, although the wool never touched purple dye. It is woven solely of two colors, blue and red, but they are so adroitly intermingled that the eye blends these primary colors into a new tone of surprising radiance. The weaver of this rug well knew the *pointilliste* principle, that the color mingled on the retina is richer and more intense than any mixed upon the palette. A simple test shows how completely he has succeeded and how perfectly the design effects this combination: the broad bands at either end of the field seem of a clear blue, only because they are of sufficient area to resist mingling with the red. Incredible as it seems, a careful matching of the colors proves that this pure, bright blue is precisely the same as the purplish-appearing tones of the finer figures. This uncommon color scheme was inspired by some of the early Oushaks, and the general effect of this piece quite resembles a fine sixteenth-century Oushak carpet belonging to Mr. Williams.

The little white flicks are thrown in to modify the otherwise too perfect symmetry which might attract the ever-present evil eye.

534 BERGAMO PRAYER-RUG *(Asia Minor)*. Dated 1838.
3′ 9″ x 5′ 2″.

It is often thought that only dilapidated rugs can rank as antique, but tatters are no proof of age or merit, and we often find quite old rugs that are decidedly fresh in appearance. As far as the surface of this rug shows, it might have been woven yesterday, but the declaration of the date, unquestionably genuine, is confirmed by the color, the design, and the weave. It is certain that this piece has had exquisite care ever since it came from the loom. Not only do the faithful always handle prayer-rugs tenderly, but if, as the liberal amount of green would indicate, this piece belonged to some person in religious authority or to some mosque, it would have been guarded with especial solicitude.

The Bergamo weavers, the most notorious eclectics in Asia Minor, collected right and left for this rug: the decorated octagon in the centre is from a Holbein rug, while the central pattern is to be found on old Armenian pieces; the spearheads are principally Ladik or Mudjar, the main border stripe is Caucasus; the guard stripes Persian; in the spandrel are figures that seem to be miniature Shah Abbas patterns, while some of the small medallions look very Chinese.

Yet the piece is not confused. The various elements, however widely separated, are translated into a common decorative language; the symmetrical arrangement, the extensive area of the field color, and the dominance of the central octagon all tend to impart unity and consistency. Yet if to Western eyes the design is insufficiently continuous, there should be consolation in the strong clear color. The violet and garnet tones are admirable, and the reds, blues, and greens are also of uncommon force and purity, while even the white has an exceptionally mellow quality.

535 BERGAMO *(Asia Minor)*. Middle XIX. Century.
4′ 8″ x 11′ 6″.

Compared to the Bergamo weavers, the other rug-makers of Asia Minor seem cabined and confined. For generations

they repeat the local and accepted patterns, admitting only slight variation due to personal skill or special circumstances. But the Bergamos essay a bewildering number of patterns, and manage them all with easy confidence. One could readily find a dozen pieces of great beauty that would seem varied enough to represent a whole country instead of coming from a single city and its surrounding villages.

The richness of this piece comes not merely from the deep colors and glossy pile, nor even from the unusual shading, but quite as much from the complete interpretation of colors, effected by the various hooks and long lines of opposing tones that break up every considerable expanse. The excellent breadth and strength come from the angular drawing and the wide rectangular panels.

BERGAMO *(Asia Minor)*. Middle XIX. Century. 536

3′ 4″ x 3′ 7″.

This is one of the commonest of the various editions of Bergamo weaving and one of the most satisfying. Its soft restful depth and quiet colors bespeak the Ottoman love of luxury, even among the lowly folk, for this rug was probably not woven in the town itself, but in the outlying country.

For all the appearance of the rug is so unlike the other Bergamos, a careful examination will show some fundamental similarities, particularly with No. 534, with its double-pointed field design, square shape, and mellow tones.

OUSHAK *(Asia Minor)*. Late XVIII. Century. 537

5′ 4″ x 7′ 9″.

In the fifteenth and sixteenth centuries rugs of exceeding beauty and elegance were produced at Oushak. Woven at a time when the modern Persian Empire was at the summit of its greatness, they reflected something of the Persian preference for floral decoration. This may have been due to admiration, or more directly to the fact that Soleiman I. captured Persian weavers in his wars with Shah Ismael and promptly set them to work in his own factories. While the main pattern was generally of large star forms of Arabic

derivation, the field and the borders nearly always depicted vines and blossoms. The background of some pieces, as, for example, those shown at the Munich Exposition of Mohammedan Art, attained a floral magnificence almost rivaling Persian carpets. A number of these Oushak pieces were imported into Europe and are to be seen in Renaissance paintings. The accompanying illustration gives a good idea of the richness and delicacy of earlier Oushaks, but, as the Persian influence declined, the native Turkish genius for broad and simple treatment gradually asserted itself, culminating in the more characteristic Ottoman design shown here. Yet even in this comparatively late rug there are still traces of the early Persian influence. The highly conventionalized border suggests large blossoms on creeping vines, while the free and happy strewing of flower forms about the field is quite Persian in feeling. The Persian-looking fringe is a recent addition.

After the eighteenth century weaving in this region deteriorated rapidly, until in recent times Oushak carpets have wholly lost artistic interest or importance. They are now manufactured on a large scale according to the factory system; the weaving is loose and coarse, the designs crude, the colors few.

This piece, however, was woven well before the final degeneration set in, and, while much brighter and simpler in treatment than its more famous ancestors, yet it is worthy of its great inheritance. No piece in the collection can compete with this in sheer force. The brisk little flowers and the sharp angles lend vivacity and excitement, while the massive figures and the deep colors, with their strong but harmonious contrast and heavy outlines, give a feeling of weight and substantiality rarely attained in any rug. If there be any deficiency, it may be that the border is not quite strong enough to balance and restrain the central design. Although the rug seems to be entirely plain and straightforward, as becomes a true Turk, there are, nevertheless, some elaborate and effective modulations of both color and design. The

531 *Kulah Prayer-Rug*

537 *Oushak*

greens of the central medallion, as well as the two upper lobes, are richly shaded.

Such a piece disposes of the common fallacy that the value of a rug is strictly proportionate to the fineness of the weaving. This is no more true in rug-making than in painting. Who wants Millet's peasants rendered with the finicky brushwork of a Fortuny? To have rendered a broad and ponderous design with fine knotting and closely trimmed pile would compromise the whole effect. Carpet designs are by no means merely two dimensional, but the suggestion of different planes, and often the actual thickness of the rug, are essential elements in the total effect.

The green, which is the sacred color, and not commonly used in Western Asia Minor, indicates that the rug was woven for a religious purpose, very likely for presentation to a mosque. The fringe is a recent addition.

AK-HISSAR PRAYER-RUG *(Asia Minor)*. Middle XIX. Century. 3′ 11″ × 5′ 4″. 538

Ak-Hissar rugs of the old type are so rare that neither Mr. Mumford nor Mr. Hawley describes them as types, yet Ak-Hissar must have been a favorable place for rug-making or the large modern factories would never have been established there. But dealers, travelers, and a few collectors have long insisted that there is a definite type coming from this region, and as they can exhibit rugs with a convincing history in support of their contention it must be allowed. The probability is that rugs of high quality were so comparatively scarce and the designs of the pieces purporting to come from Ak-Hissar so varied that some authorities have hesitated to acknowledge the class.

If the flaming colors of this rug appeal to the Westerner as indecorously jubilant for a prayer-rug, it must be remembered that in the East religion is not the occasional and lugubrious affair that it is so often in the West. Indeed, the Mohammedans of Asia Minor, at least, take their religion with something of the enthusiasm and good cheer of the

Italians. Their mosques are often gorgeously decorated inside and out. Unlike both Jews and Puritans, their local pilgrimages are generally the occasion of a good deal of jollification. Hence the most sumptuous colors even for the prayer-rug seem wholly appropriate.

In the present instance the Oriental sun, that greatest of colorists, as Martin says, happily conspired with the weaver, for an exploration of the sub-surface colors proves that the original combination was of reckless intensity. Now the slightly faded surface provides a soft veil through which the under colors glow as if with self-illuminating fire.

539 MELES PRAYER-RUG. Middle XIX. Century. 3′ 8″ x 4′ 7″.

Meles prayer-rugs are one of the easiest of all rugs to identify. The multiplication of borders, leaving the central field rather narrow, the deeply indented prayer panel, the cherry red of the main field, the ivory white of the spandrel, and the greenish gold of the borders, with the touches of lavender, are all thoroughly characteristic and are here shown conspicuously.

The lavender spray of the main border is gracefully rendered, and the rather strange color scheme is skilfully and agreeably harmonized.

540 MELES *(Asia Minor)*. Middle XIX. Century. 3′ 10″ x 5′ 9″.

There is method in the madness of this jumbled design. Seemingly perverse, the arrangement is none the less deliberately planned and artistically justifiable. Meles weavers have long enjoyed high repute as colorists, and to attain novel and insistent color schemes seems to be an ambition with them. In rugs of this type the pattern is either subordinated or made purely instrumental to the intended color effect. The common distinctions between border and centre, patterns and field, are almost lost in a maze of beautiful tones. No sooner does one grasp a stable element, such as

one of the broad stripes, than it is abruptly broken and the color reversed for an equal distance, while the strongly marked undulating vines stimulate the eye to an incessant roving that tends to mingle widely dispersed colors into a harmonious ensemble. Although the color fusion is not so soft and complete as in the Yuruks, these pieces have by way of compensation a greater brilliance, which comes from the decisive drawing, the hard, compact surface, the multiple spot stripes, and the bright Persian-looking blossoms in the outer border. Seen at a little distance the rug shimmers and glows with a beautiful radiance that quite atones for the absence of the conventional patterning.

MELES *(Asia Minor)*. Latter half XIX. Century. 541
3′ 0″ x 4′ 4″.

RHODIAN *(Asia Minor)*. Latter half XIX. Century. 542
4′ 3″ x 6′ 4″.

Rhodian rugs, though rare, have such a positive character that they can be at once recognized even by the novice. Thick pile, strong deep colors, the long panels of the field, and the rather wild-looking knotted braids at the ends are characteristic features that once seen are never forgotten.

The long central panels are almost certainly the representation of the stained-glass gothic windows in the Church of St. John and the Castle of St. John, which was built by the Knights Hospitallers of St. John of Jerusalem in the fourteenth century. Such windows must have early caught the imagination of the inhabitants; for not only would they appear beautiful to such connoisseurs of color as these people have long been, but their very uniqueness in this part of the world must have intensified the impression.

The Knights of St. John really created the modern city of Rhodes and for a time made it powerful and prosperous. Perhaps the representations of the cathedral windows in Rhodian rugs carry with them something of grateful remembrance of the city's former glory.

543 MUDJAR PRAYER-RUG *(Asia Minor)*. Middle XIX. Century. 3′ 9″ x 5′ 9″.

Mudjar rugs are not very common in this country, and, since they are frequently confused with the more numerous Kir-Shehrs, which they resemble, they are not very often recognized. Nevertheless, they constitute one of the best defined and most desirable types of Asia Minor prayer-rugs.

This piece is in every way characteristic. The wide borders give an almost Persian effect of intricacy and richness. The component elements are, however, all geometrical, yet so delicate is the drawing and so varied the coloring, particularly in the mosaic-like inner border and the four guard stripes, that much of the decorative advantage of floral design is secured by these more modest means. In all such rugs the plain field, with its deep expanse of color, furnishes a gratifying contrast to the more nervous border treatment.

The quiet softness of these individually intense colors is secured in a number of ways. A predominant greenish cast unifies the variegated border, the strong centre area is quietly enriched by almost unnoticeable shading, and its boundary is concealed by oblique lines of little flowers that project into the field. Finally, the field is withheld from too close contact with the green spandrel by wide defining lines, and, on the outer side of the prayer arch, by a neutralizing blend of complementary colors that at a little distance creates a sort of penumbra about it.

544 TUZLA PRAYER-RUG *(Asia Minor)*. Early half XIX. Century. 3′ 7″ x 5′ 1″.

Pieces such as this are quite rare, and when they do appear cause a good deal of confusion and argument. By many they would be classed as Konias, on account of the pattern and general color scheme. But they all have a thick woolen warp which bespeaks the Nomad, and the pile is always much thinner than is to be found in true Konias. So dealers and importers have had convenient recourse to the name An-

544 *Tuzla Prayer-Rug*

546 *Kuba*

atolian,[4] a name which covers a multitude of doubts, for it is applied rather indiscriminately to all the Nomadic weavings of the Province of Konia and some of the districts to the east. For the most part these so-called Anatolians are very rough and crude, having little artistic merit besides their utter frankness and an occasional flash of deep color. To merge with that unillustrious herd such an aristocratic rug as this would be both careless and unjust. It has a distinguished individuality and a local habitation, so it is well entitled to its own name.

Although it seems rather too elegant to be the work of shepherds and wanderers, yet there are, besides the thick warp, reliable evidences of Nomadic authorship. Note, for example, the cheerful lack of symmetry between the two sides of the main border, and (at either end of the panel above the arch) the cluster of bright-colored squares, which closely resemble the working of the same device in the Nomadic rug from Western Kurdistan (No. 508). There is also the usual Nomadic eclecticism: the drawing of the prayer-arch is Kir-Shehr, the rosettes in the border are Ladik, the smaller borders are reminiscent of Mudjar, while the coloring and the panel above the arch are from Konia. But the rich and harmonious ensemble—quite the most important thing—must be credited to the Tuzla workers themselves.

YURUK *(Asia Minor)*. Middle XIX. Century. 545
2′ 10″ x 7′ 2″.

The Yuruks, a mild and gentle folk, exhibit their happy character in these soft and winning shades. There is not much clearly thought-out pattern design, but that is not always necessary. It is sometimes grateful to revel in the sheer luxury of color without the restraining interruption of outline. Yet despite the absence of drawing the rug does not seem incoherent. The novel colors are blended into a sane and harmonious color-chord that is as satisfying, to some moods at least, as the most nicely calculated linear symmetry.

[4] *Anatolia is simply the ancient name for the whole of Asia Minor.*

C.
CAUCASUS RUGS

546 KUBA (*Caucasus*). XVIII. Century. 4′ 9″ x 12′ 8″.
The beauty of such a fine old piece as this needs little elucidation. The vigor of the design, the pure deep colors, and the firm drawing, as well as the fine balance between border and centre, must be apparent to even a casual observer. But although this carpet represents a well-known type, the origin of the design is not wholly settled.

Very likely admiration for the great Persian carpets, of which the Herats were the commonest, dictated the general effect. But to say, as Martin does, referring to the South Kensington piece which is almost the mate to this, that this particular type was woven in imitation of the Herat or so-called Ispahan carpets is too off-hand. In line with Martin's theory, and quite as dubious, is the affirmation that the border is a geometrical rendition of the famous Herati pattern (two lancet leaves surrounding a rosette).

In the first place, these carpets resemble Herats in such a vague and general way that a good deal of evidence would be needed to establish any very definite connection between them. Yet, in the face of a dissimilarity that creates a presumption against this theory, Martin offers neither proof nor argument for his derivation.

The dissimilarity between these pieces and Herats cannot be explained away as due merely to the limitations of Caucasus technique, for there are in existence a number of carpets from this region that quite tolerably approximate Persian work. Martin illustrates an animal carpet copied by the Caucasus weavers. There is, besides the Von Girgl carpet in Budapest—and in this collection No. 547 follows the Shiraz type quite closely, but there are a number that were made in deliberate and unquestioned imitation of Herats. Quite unlike the piece in question, they show a profusion of cloud-bands, large palmettes, unmistakable lancet leaves,

small rosettes on interlacing vines, in fact all the characteristic elements of Herat design. The conclusion seems inevitable that the weavers who made this particular rug could have followed Herats had they so chosen, but that they purposely followed another model.

There are reasons for thinking that the real sources of this design are to be found in the Timurid carpets of the fourteenth or fifteenth century, which the Caucasus weavers may have seen either in original or in copy, or possibly only in painted miniatures. The Caucasus carpets bear a far closer resemblance to these ancient pieces than they do to Herats. A Timurid manuscript in the British Museum, dated 1410, shows a Cufic border almost exactly like that on the rugs in question, while the centre of the rug is composed chiefly of large stars. Now effulgent stars constitute fully half the centre design of these Caucasus carpets[1] Even where there are palmettes, they almost always have at their centre eight-pointed stars. A miniature in another Timurid manuscript, in the Monastery of the Dancing Dervishes at Pera, Constantinople, dated 1478, shows another carpet with just the same border, only the centre in this piece is floral. It includes a branching foliate form resembling a lily, which is also to be found, not much changed, in the Caucasus carpets. One need only to combine the centre pattern of these two fifteenth century carpets to get a pattern very close to the one used by the Caucasus weavers and far closer than any Herat could possibly be.

KABISTAN *(Caucasus)*. Early XIX. Century. 547
4′ 3″ x 9′ 8″.

This is a Caucasus copy of a Persian rug, woven at about the time when patterns from the Laristan province were being introduced into the neighboring district of Baku. It has none of the characteristics of the Kabistan except technical construction. Were the palm-leaves only a little larger and the wool a bit longer and glossier, the rug would at a little distance appear to be a Shiraz or a Niris.

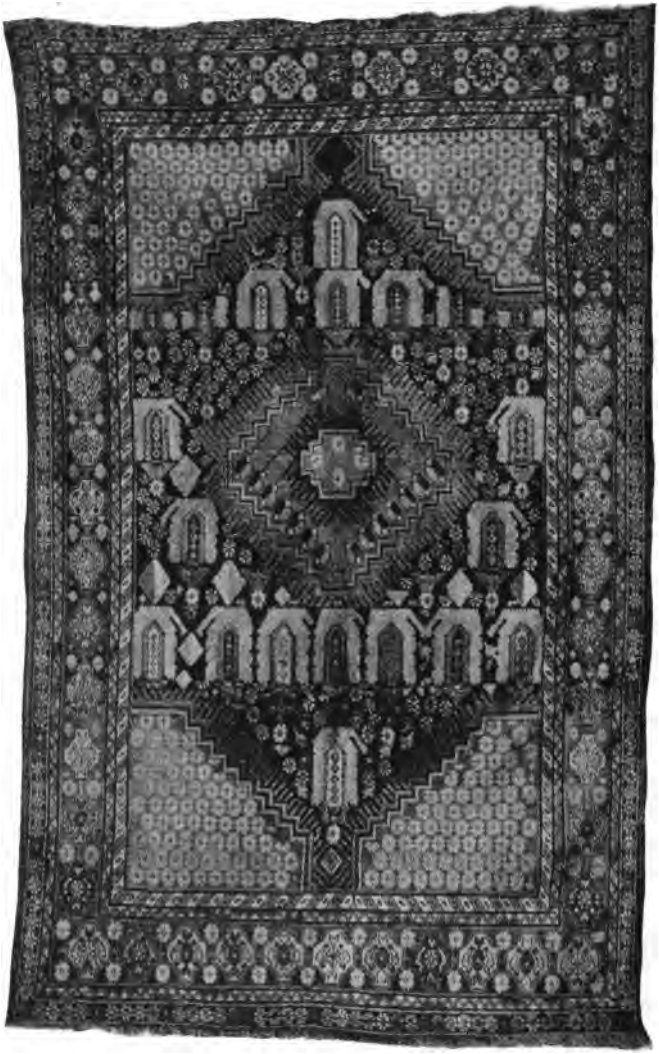
[1]*For illustrations, see Martin, figures 71 and 83.*

548 DAGHESTAN PRAYER-RUG *(Caucasus)*. Dated 1827. 3′ 4″ x 3′ 10″.

549 DAGHESTAN PRAYER-RUG *(Caucasus)*. Early XIX. Century. 3′ 4″ x 4′ 7″.

These two Daghestan prayer-rugs admirably embody and express the spirit of Caucasus design, with its almost Greek passion for clarity and definiteness. They have a New England sobriety of color; and in the sharp, tight drawing there is nothing of the flowing luxuriousness of Persian pattern. Here the flower motives are stark and stiff, each separate from its neighbor. Nor is there any of the breadth or massiveness that appears in such weavings as the Oushak or Bergamo, nor any of that leisurely reflective quality that characterizes Chinese weaving. Even in the Asia Minor prayer-rugs, which are the most intricate and intense of all Turkish weavings, we generally find some plain open color that affords repose for the spirit of the milder-mannered Ottoman. But the Caucasus designers, like the ancient Greeks, seem to have a horror of blank spaces. They apparently seem to them lazy and uninteresting, and these weavers are surely neither. They come from a terrific country, where neither man nor nature is quiet or gentle. Mountains that rival the Alps in size and roughness necessitate a vigorous and intense life, while the population of the region constitutes a veritable ethnological bedlam that must operate as a constant challenge to courage and effort. The rugs, like the people, are alert and decisive; they are effective, not through magnificence, but rather through clearness and consistency. In No. 548, for example, despite all the excitement of the sharp angles, broken lines, and crisply drawn figures, there is a certain repose that comes from a fine balance of all motives: the border and the field are in perfect equilibrium; the delicacy of the drawing is matched by the fineness and elegance of the weaving. The intricate center field is thought out so carefully, the repeating figure is varied with such a finely marked rhythm, and

548 *Daghestan Prayer-Rug*



550 *Baku*

the whole is so precisely rendered, that the entire design is at once grasped with gratifying ease.

All harshness is avoided through the mingling of well-contrasted colors by means of various devices known to the Oriental weaver. For instance, the inner guard stripe is a reciprocal of complementary colors that tend to cancel one another, the trellis pattern is drawn with crooked outline, and the open broken figures of both field and border effect a complete interpenetration of colors which results in a delightful combination of softness and brilliance.

The average Daghestan is much heavier in weave and broader in treatment, but the religious use for which this piece was intended inspired the weaver to an uncommon degree of refinement. As Daghestans were among the first rugs to be imported into this country in any numbers, and as prayer-rugs formed a considerable proportion of the output, there are no doubt fine pieces of this general type banished to obscure corners in many a San Francisco home, while some sleek and gaudy rug that has no portion of its artistic sincerity is awarded the place of honor in the drawing-room.

No. 210 in the South Kensington Museum is almost exactly the same as No. 549.[2] It is not as good as No. 548.

BAKU *(Caucasus)*. Middle XIX. Century. 3′ 6″ x 5′ 10″. 550

This solemn rug came from the famous city of Baku, on the west coast of the Caspian. The city was famous ten centuries ago for its architecture. It is famous now for its oil wells.

The rug itself would be a marked and mysterious piece in any collection. It speaks a new and powerful decorative language which must constrain the attention of the least careful observer. In it seem crowded the record of fearful imaginings and the memory of strange ceremonies. Something of the spirit of an ancient religion is here retained, not only in the general aspect, but in the now unreadable

[2] *See Victoria and Albert Museum, Guide to the Collection of Carpets, Plate* XXVI.

symbols of long-neglected rites. Although the general treatment is obviously Caucasian, the brilliant lucidity of the neighboring rugs is missing, and in its place is a curious array of flower motives and cabalistic signs quite foreign in feeling to the honest geometry of Daghestan.

The reasons for this novel and imported air are fairly plain. Baku was for centuries a Persian city, and, while the back countries maintained something like independence, Baku was a Persian capital. The mosque built by the Persian Shahs in the eleventh century still stands, and the ruins of a palace of one of the Persian Khans still shows how thoroughly Persianized the place was in the sixteenth century. This Persian influence accounts fully for the presence of the blossoms and the pear or crown-jewel device. More specific influence probably came from the Zoroastrians, for Baku was long one of their strongholds. The central figure in the rug, with its striking rays, was pretty surely derived from some Zoroastrian symbol of the sun, while the pear pattern also is probably an image of the sacred flame.

But even so, these purely Persian conceits could hardly have been woven into rugs with such sympathy and understanding by the ordinary native of the Caucasus, who must have constituted the bulk of the population of Baku.

The problem is solved by recalling that Nadir Shah transferred to the Baku region a community of weavers from near Shiraz, where the flame or pear pattern has long been a matter of common mastery.[3] They it was who brought in also the dark field and the diagonal stripe.

Generally, in Baku rugs this pear or flame pattern is rendered more after the Shiraz manner;[4] but this solid yellow surely is more flamelike, and is perhaps nearer to the original inspiration. Most Baku rugs are paler in color, sometimes almost bleak in tone, as if reflecting the dreariness of the surrounding region.

[3] *Cf. above, p. 30; also, the Shiraz rug No. 524 and the Niris No. 521, and also the supplementary plate No.* XXIV. *of the commoner sort of Bakus.*

[4] *See supplementary plate No.* XXIV.

551 **FRAGMENTS OF KARABAGH. Early XIX. Century.** 2′ 8″ x 5′ 0″.

This rug consists of six fragments sewn together into a tolerably satisfactory design. It is only the remains of a rug, yet, mutilated, torn, and patched as it is, it shines even now with a splendor and vigor that defiantly challenge any contemporary weaver.

552 **KARABAGH** *(Trans-Caucasus)*. **Early half XIX. Century.** 3′ 10″ x 6′ 8″.

In no rug-weaving has the deterioration been so swift and so complete as in the case of the Karabaghs. The reason is not exactly clear. Certain it is that the decline had set in well before the invasion of Western business. The latter only expedited a ruin already begun. Was it some slackness in the native character, or a "superior progressiveness," that led them to succumb to Western commercial methods so readily? It could not have been merely a matter of accessibility, for their Daghestan neighbors to the north were stoutly resisting the Western agent and all his works, when the Karabagh weaver was already quite recklessly using aniline dyes of the vilest sort, weaving swiftly and carelessly the worst rugs that have come out of the Orient.

Stupid and atrocious as most Karabagh rugs are today, yet time was, as this piece and its neighbors show, when they were woven magnificently. They once enjoyed great fame, but the old pieces have been so rare that skeptics have suggested that their great repute was but an unsubstantiated myth. One fortunate enough to have seen a high-class piece of the old type knows that no report could do justice to the real achievement.

Needless to say, this piece was woven when high ideals, sincere feeling, and sound artistic tradition still directed the work. In sumptuousness of color, only one or two pieces in the entire collection can rival it, and no blue could surpass in soft brilliance this azure border. Not even in imagination could we enrich or intensify the red of the field.

Yet, notwithstanding the superb force of the two main colors, there is no conflict. In the first place, despite the first impression, only a small area of the intenser colors is really exposed, and then, by various devices, those colors are kept far apart, their intensity softened and their relations mediated. The soft fawn of the outer and the inner border and the broad white outlines in the field are admirable buffers calculated to absorb a good deal of color shock. The strong browns in the field lend weight and sober respectability. Red is carried into all the borders by a narrow guard-line, while blue is brought into the field by means of the blue-stemmed flowers of the medallions and side pieces. There is a fine progression in the central medallion and some interesting irregularities.

The whole design reflects the geographical location. The intensity of the color is perhaps a concession to the neighboring Kazaks with their raging hues; the undulating vine on a yellow background is a favorite Kurdish and Mosul device, lifted almost intact (saving that it is here, in true Caucasus fashion, composed of straight lines and angles), while the medallion and the stiff lattice pattern of stems are strongly reminiscent of the famous Mina Khani pattern.

553 **KARABAGH** *(Trans-Caucasus)*. Middle XIX. Century.
3′ 6″ x 7′ 10″.

This sumptuous rug bears out the highest claims ever advanced for Karabagh weaving. Even the Chinese, those masters of yellow, might envy the pure radiant gold of this rug. Yellow is one of the most expensive of all the Oriental dyes and quite the most difficult to procure. Consequently, it was never so very common, and was about the first color to be crowded out by the "aniline invasion." Since the early seventies yellow has been pretty much abandoned or worked in dingy tones of musty gray or greenish cast. In view of the manifold afflictions modern Oriental dyers have compounded under the name of yellow, color of such purity and richness is particularly grateful. Furthermore, the blending is as fine as the colors themselves. There is just

enough of the widely scattered deep blue to bring out the full glory of the yellow, while green always affords a delicious contrast with gold. Moreover, the main field is so broken and covered with irregular varicolored patterns, that any danger of a cloying richness, such as might easily result from a free expanse of such intense color, is thereby completely avoided.

The random distribution of small figures over the entire field, the eccentric location of the first medallion, the naïvely drawn animals, the solid thickness so provident of warmth and confident, all bespeak nomadic authorship. The other Karabagh piece (No. 552) was undoubtedly woven by townsfolk. Probably, as a result of the greater cosmopolitanism of the towns, it exhibits much more Persian influence, while this piece holds firmly to plainer, less sophisticated designs of the Caucasus.

There are a number of evidences that this was neither a copy nor a stereotyped pattern, but a comparatively free improvisation. For instance, the green Maltese crosses in the upper corners of the rug, copied possibly from some Russian officer's decoration, are very much better executed than the first ones just under the lower medallion. The first rendering is clumsy and tentative, evidencing unfamiliarity with this particular emblem; the second is expertly done. Such a striking difference would hardly be possible if the maker were weaving an accustomed figure; but a good weaver would gain considerable facility from a single experiment.

KAZAK *(Trans-Caucasus)*. Middle XIX. Century. 554

3′ 5″ x 7′ 2″.

This rug gives every evidence of being an exceptional effort. The usual Kazaks have a long and shaggy pile. This piece is trimmed with the closeness of the Kabistan and drawn with a precision quite up to the best Caucasus standards. Such numerous and richly developed borders are almost unprecedented in Kazak weaving. The *pièce de resistance* of this piece is, of course, the comical human fig-

ures, here rendered with a naturalism rarely to be found outside of Persian portrait-weaving. Most weavers in the Caucasus would of necessity have been content with a mere silhouette, which such a skilful weaver as this would evidently scorn.

It is true that the orthodox Mohammedan is forbidden to depict human figures; the irresponsible creation of soulless human forms may involve embarrassing obligations in the Day of Judgment. But the Kazak weavers fear neither God, man, nor the law. Consequently they use without restraint and with profane abandon whatever is agreeable or interesting.

How superior this piece is may be seen by comparing it with the very similar Kazak illustrated in Mr. Hawley's book.[5]

555 KAZAK *(Trans-Caucasus)*. Middle XIX. Century.
4′ 9″ x 8′ 7″.
This piece is uncommonly rich and quiet for a Kazak. It is true that from a distance the border has a great deal of force and the huge central medallions stand out with considerable weight and power. None the less, the colors are quiet, and the unusual intricacy of the pattern has rendered the rug rather elegant and respectable as compared with the majority of Kazak pieces. The Kazak tribes wander about a good deal, and occasionally learn from their more civilized neighbors to weave in quieter, richer tones and more complex design. Safe to say this weaver outdid the master.

The rug is evidently intended as a prayer-rug. The top of the second medallion is squared, after the fashion of the Kazak prayer mihrab, and the band of lighter blue that crosses the spandrel would seem to convey the usual suggestion of sky.

556 SHIRVAN KHILIM *(Caucasus)*. Middle XIX. Century.
4′ 9″ x 9′ 5″.
This piece so far excels the ordinary Shirvan Khilims in

[5] *Facing page 212.*

beauty that the importers felt sure that it must belong to a different type, and assigned it to the Kuba region, probably because there the greatest rugs of the Caucasus were produced. Yet it by no means follows that because the Kuba weavers were once supremely skilful in weaving pile rugs that they are therefore equally superior in weaving Khilims. While there is nothing in either design or weave that could absolutely settle the question one way or the other, the probabilities favor Shirvan authorship. For practically all the Caucasus Khilims come from the Shirvan district; and the difficulties in the way of securing a rich artistic effect in such weaves are so considerable that it would seem likely that the greatest mastery would be found there, where there were the greatest practice and familiarity. We could argue nothing from finding a rug conspicuously superior to the average of its type. That is a commonplace in all art.

There is a nobility in this simple rug that raises it at once to the highest class. It has much of the directness and force of the very early weavings, yet a mellowness and sensitiveness for color relations that mark maturity and expertness. Because the Khilims are rapidly woven, are generally of modest pretensions, and are comparatively inexpensive—all of which is artistically irrelevant—many have passed them by slightingly. Here is an eloquent refutation of their blindness.

SHIRVAN KHILIM *(Caucasus)*. Middle XIX. Century. 557
4′ 2″ x 10′ 8″.

Although this piece is more characteristic of Shirvans than the preceding, it also may lay claim to considerable distinction, for its colors are of uncommon depth and purity and are of a harmonious richness that suggests Kurdistan rather than the severer Caucasus.

Khilims are the commonest form of dowry rug. They represent a maiden's utmost skill and care: hence their constantly surprising excellence.

So fine is the color and pattern in good Khilims that one

of the most noted teachers of design in America not long ago secured over twenty pieces for class-room demonstration.

558 ZILE SOUMAK *(Caucasus)*. Latter half XIX. Century. 4′ 8″ x 6′ 1″.

There are three main styles of rug-weaving: the pile-knotting, where the pieces of yarn are tied around warp strands, the clipped and compacted ends forming the surface of the rug; the khilims, woven in the tapestry stitch; and the Soumaks (falsely called Cashmeres because of their resemblance to the famous shawls), also woven in a flat stitch, but with the loose ends of the yarn stringing out at the back. A fourth type, of which this piece is an example, appears but rarely in rug-making. In such cases the design is worked with a needle on a web foundation. The flat-stitch rugs can be woven faster and easier than those with a knotted pile. With three or four hundred knots to be tied into a square inch of a pile rug, or, as is sometimes the case, eight or nine hundred, progress is necessarily painful and slow. But the flat-stitch rugs have their troubles also. No luxurious depths of pile comes to soften their colorings; rather the hard smooth surface seems to make richness of effect quite out of the question. Yet, by using only pure and rich colors and by blending with great caution and ingenuity, and by the use of appropriate patterns, the flat-stitch weavers often secure delightfully soft and luxuriant effects, at the same time preserving a crispness and delicacy of touch that give them an especial charm.

With the present rug a difficult problem is most happily solved. To render severely drawn, repeating patterns in high key on a flat surface, and yet secure an effect of lightness and richness as well as strength, was an achievement that everyone must admire, but which only the Shemaka weavers seem able to accomplish easily.

The patterns and technique seem to extend back to the time of the ancient Egyptians. Perhaps the thousands of years of practice that have gone into the making of such rugs accounts partly for the quiet mastery they display.

567 *Samarkand Palace Carpet*
in Silk on Two-Color Gold Ground

569 *Chinese Silk Rug (Late K'ang Hsi)*

D.
TURKOMAN RUGS

YOMUD *(Turkoman)*. Middle XIX. Century. 559
5′ 7″ x 9′ 9″.

No piece in the entire collection exceeds the magnificent *verve* of this Turkoman carpet. There is no need to explain that this piece was woven by a fierce and warlike people. But, with all the splendid energy it exhibits, it is abundantly beautiful. The deeply incised starlike lozenges are as lovely as snow crystals, and their sharp brilliance powerfully engages the attention. Not only are the specific colors, particularly the deep plum of the field and the brilliant little patches of blue in some of the medallions, very lovely, but the combination is itself rich and noble. Frequently the central design of these pieces is overwhelmed by the weight of the end designs, but in this case they are sufficiently subordinate to allow the main pattern to have unchallenged sway.

The design in these Turkoman rugs is probably the oldest in existence. It has had, according to Bogolubow, a continuous history of six thousand years. Perhaps this accounts partly for the perfect confidence, the precision, and the easy mastery which the whole design exhibits; but as many Yomuds seem by comparison somewhat clumsy and incoherent, we must not withhold honor from some forceful personality who infused the common design, which all might attempt, with a power and beauty that few could attain.

BESHIR *(Turkoman)*. Middle XIX. Century. 560
5′ 7″ x 11′ 0″.

The most stereotyped rugs that come out of the Orient are woven by the Turkomans. For thousands of years, according to Bogolubow, these tribes have been weaving the same patterns. Centuries ago each group fixed upon some form of the tile or octagon pattern as its own proper emblem, much after the fashion of the Scotch clan and its plaid. To hold

faithfully to this distinctive pattern was apparently a matter of tribal loyalty. Hence only very slight variations have appeared in these weavings.

But one group of Turkomans, the Beshirs, own to a more flexible and acquisitive genius. Perhaps because nearer to Persia and more in the common line of travel, their rugs and carpets have far greater richness and variety. Always predominantly Turkoman in feeling, always true to the Turkoman theory of color, with its sinister suggestion, they none the less borrow from east and west. Sometimes we find Persian-looking vines, or, as in the present case, the pomegranate flower common in Samarkands. Sometimes we have the reciprocal trefoil, found all the way from Daghestan to Kashgar, but never in the other so-called Bokhara weavings.

This rug was woven by some genius who burst the rather loose conventional bonds of Beshir weaving, as far exceeding in variety and richness the average Beshir as they in turn exceed in this respect the other Turkoman rugs. Here is indeed the Turkoman fondness for red, here is all their strong determination, marked out in emphatic and unyielding geometrical forms; yet here, also, is a Persian wealth of flower-like decoration and, what is more, a Kurdish luxury of shading, a scandalous innovation in Turkestan, where evenness of color seems to be a prime requisite, and only the most delicate nuances are permitted.

Whatever conservative contemporaries may have thought of this anarchist and experimenter, we ought to be grateful for this admirable synthesis of energy and decision with luxury and delicate decorative charm. To combine in a consistent whole something of Persian richness and a good deal of Afghan power with the lucidity and definition of the Caucasus was an achievement as excellent as it is rare and difficult.

561 TEKKE (so-called ROYAL BOKHARA) *(Turkoman)*. Middle XIX. Century. 3′ 6″ x 5′ 3″.

Although the name "Royal" seems justified by the sumptuous colors, perfect drawing, and fine weaving of these

famous rugs, it is a name unknown in the Orient, where they are simply called Tekke, from the name of the tribes that weave them.

These pieces are perhaps the most familiar of all Oriental rugs. Although now good pieces are rare and expensive, they were early imported in considerable numbers, and were immediately popular. The colors are so agreeable and so adaptable to the ubiquitous mahogany of American homes, the patterns so easy to comprehend and remember, that from the first everyone knew "Bokharas," little suspecting that there were a number of quite different rugs from the same region equally entitled to the name.

Because of this popularity, and because the color and design seemed so simple and set, manufacturers felt they had an easy and profitable task to turn these pieces out by machinery. But no Western travesties on Eastern rugs were more melancholy. The essential glory of these pieces is not indicated by any mere word red, and their lifelike lustre, which often challenges the richest velvet, will never be delivered by machines.

TEKKE PRAYER-RUG *(Turkoman)*. Middle XIX. Century. 4′ 2″ x 5′ 4″. 562

Although these rugs are quite common, and although they follow a common design more closely than any other rug in the Orient, none the less they are not all alike, and a piece of such high quality as this speaks forth with distinction.

For purity and softness of color, for decorative richness, for quiet though strong contrast, for fine and even weaving, this piece could only rarely be equaled in its class. The design, called Katchli (the Armenian word for cross), has been variously interpreted. Some say it indicates the layout of a mosque with its cross aisles and benches; others see here rows of candlesticks such as are to be found in some mosques. Whatever the meaning, there can be no dispute over the rich and quiet beauty of the piece.

The blue cord overcasting is one of the easiest identification marks of Tekke weave.

563 TEKKE SADDLE-BAG *(Turkoman)*. Middle XIX. Century. 1′ 7″ x 3′ 7″.

This rich little mat is the outside covering of a saddle-bag. The Turkomans are good horsemen, and take as much pride in their trappings as any Mexican. It seems incredible that such fine artistic feeling and such exquisite workmanship could come from these "man-stealing Turkomans," the wild men of Asia. Toward these incorrigible heathen many Americans could feel little besides mingled curiosity and disdain. Yet this saddle-bag compares favorably in appearance with the average American suit-case, and would even look well beside the gaudy carpet-bags which our civilized forefathers devised and cherished.

These little pieces sometimes attain an exceeding fineness of weaving, three hundred and fifty knots to the square inch being not at all uncommon.

Ten years ago the department stores in Boston were selling these wonderful mats at five dollars apiece, an exceptional one occasionally bringing as high as six or even six-fifty. Now over a hundred dollars is commonly charged, and at that good pieces are hard enough to find.

564 TURKOMAN. Early XIX. Century. 6′ 5″ x 7′ 10″.

This forceful, almost primitive-looking carpet is a sort of rugged country cousin to the more sleek Tekkes known as Royal Bokharas. It was woven by some one of the fifty-odd Turkoman tribes—which one, only Bogolubow could tell. While it resembles several of the types commonly known in America, it cannot be positively identified with any one of them. The border and the shape of the octagons suggest Yomud, the weight of the rug Afghan or Khiva, while the weave is most like the Tekkes. But, as there are quite a number of subdivisions of the Tekkes and each has its special version of the common pattern, this piece may have come from a Tekke clan that is either very small or is now ex-

tinct, for such rugs are quite rare. There is a piece in the South Kensington almost exactly like this.

There is scarcely a wilder, more cruel people in the world than the Turkomans that wove this rug. Indeed, as Mr. Mumford has suggested, the sullen reds which they all affect smack villainously of blood. Nothing is surer than that blood has always been a common and not unpleasant sight to these people, and it is no far flight of fancy to suppose that there was an especial relish and excitement in these tones that long ago determined its wide acceptance throughout this region.

Despite this grim suggestion, nearly all the antique Turkoman weavings have a firmness of drawing, a fineness of knotting, a velvety softness and lustre of wool, that ranks them, in these respects at least, high among all the rugs of Asia. Even in the desolate wind-swept steppes of Turkestan, among a people wilder than their environment, beauty and elegance have received their due.

BELUCHISTAN SADDLE-BAGS *(Turkoman)*. Middle XIX. Century. 1′ 7½″ x 1′ 9½″: 1′ 7½″ x 1′ 10″. 565

It is no wonder that Beluchistans were from the first favorites with the American public. No rug woven surpasses good antique Beluchistans in lustre and depth of color and perfect fusion of all tones. True, their weaves have a much simpler problem of color adjustment than the more daring Asia Minor colorists set themselves, and sometimes we do get a bit weary of the lack of clearly thought-out pattern; but for sheer gratification of the lust of the eye, without tax upon thought or imagination, a good Beluchistan is to be commended beyond all others.

E.
CHINESE RUGS

The principal dynasties from which rugs are named are—

Ming	1368-1644
K'ang Hsi	1644-1722
Yung Cheng	1722-1736
Kien Lung	1736-1795

566 SAMARKAND *(Chinese)*. XIX. Century. 6′ 4″ x 12′ 2″.

Samarkand was an ancient and glorious capital. For centuries it was the dominating city of Central Asia. Magnificently situated on a plateau, close under mountains towering over twenty thousand feet, favored by nature with abundant water, fine vistas, and delightful climate, advantageously located for either military or commercial conquests, it naturally became one of the great cities of Asia. Here the great Mogul emperors took their abode. From here Tamerlane the Great, before whom all Asia shuddered, ruled his vast kingdom and many a pleasure dome decreed. Here was gathered the best in religion, art, and learning that Moguls could produce themselves or summon from abroad. Famous artisans were brought even from as far as Europe, although the great majority of them were from China, which then enjoyed almost unchallenged supremacy in the fine arts. The city was resplendent with hundreds of mosques, some of them of dazzling magnificence. There were eighty-five colleges, and many other marks of wealth and importance.

This carpet is a fitting, though belated, expression of that imperial power. Although Samarkand is in Central Turkestan, less than one hundred and fifty miles from the city of Bokhara, and although always in close contact with the Persian city of Herat, the rug is none the less almost purely Chinese. The Moguls had nothing in common with the Afghans and borrowed but little from Persia. They im-

ported their weavers and designs alike almost entirely from China. Only there is added to the ordinary Chinese sobriety and aristocratic elegance a barbaric power and splendor that became the Mogul character. Something of their flaming impetuosity still glows in this carpet, and the quiet and sober figures of Chinese design here shine with unaccustomed splendor and intensity. No such blue as this appears in Chinese rugs, and the especial fame of the blue skies of Samarkand seems herein witnessed and established, while the yellow gleams like poured-out gold.

The strange-looking border is a conventionalized rendering of the Chinese pattern of the sacred mountain rising from the waves.

Samarkand rugs were never abundant, and the few antique pieces that appeared in America were immediately secured. Their popularity led to considerable development of commercial rug-weaving in this region, and from the present somewhat shabby and dilapidated site there is an immense output of rugs, unfortunately of correspondingly inferior quality. The wool is thin and weak, and the colors frequently are so raw that the desperate "washing" necessary occasionally almost consumes the pile.

Although we have no carpets, nor even fragments, from the Samarkand of Tamerlane's time, this particular piece was woven long before the era of commercialism, and is the eloquent memorial of a unique and imposing culture.

CARPET IN SILK ON TWO-COLOR GOLD GROUND. Probably Khotan *(Chinese)*. Late XVIII. or Early XIX. Century. 6′ 6″ x 13′ 1″. 567

Although at first sight this carpet looks very Persian, closer inspection shows its design and construction to be chiefly of Chinese derivation. Round blossoms in dark red and blue disposed on stiff stems running the entire length of the carpet are quite characteristic of Samarkand and Kashgar rugs. The blue boundary-lines that divide the main field into compartments are decorated with little scrolls, a com-

mon feature of Chinese design at all times, while the thick white-cotton warp points in the direction of China.

Yet the Persian influence must not be denied. Not only are the lancet leaves and the wide floral borders reminiscent of the great Persian carpets, but the scheme of weaving rugs of silk and metal thread was also of Persian origin, and in the Polonaise rugs was carried to such a pitch of magnificence that their fame spread throughout the world. Employed only as presents to foreign monarchs, they probably became the object of envy and admiration wherever known. This carpet is very likely the sincerest tribute of admiration the weavers of this region could pay to their illustrious fellow workmen at the Persian court, who generations before had brought honor to the whole profession.

Although the weavers of Samarkand, even if they tried, could not compass the intricate and graceful profusion of the Polonaise pieces, they did secure a Persian effect by omitting all their customary geometrical devices of keys, frets, and large round medallions, so unmistakably Chinese.

The carpet has some interest for the history of design. The field divisions are almost exactly the same shape as those to be found in the archaic carpets of Northwestern Persia, which Martin ascribes to the middle of the Mongolian Period (1258-1369).[1] It is in this exact form a rather uncommon device, and its presence in a Mongolian carpet in a region where design changes very slowly, and where not much is borrowed, would suggest that it was a peculiarly Mongolian device of sufficient antiquity to have been the source of the field divisions in the early Persian pieces. At any rate, this consideration would tend to support Martin's attribution, which has been challenged of late.

But apart from all dreary questions of attributions and influences, it is the sheer beauty of this piece that constitutes its chief value. It presents, like all great rugs, a paradoxical group of qualities: it is rich and sumptuous, yet also simple and severe; it is quiet, yet at the same time it exhibits a

[1] *No. 501 in this collection is a border fragment of one of these rugs.*

604

Blue and White Porcelain Screen (China)
Ching Lung Dynasty

610

Louis XV. Sleigh (France)

good deal of force; while over all is a noble reserve, that serene and lofty calm, which is one of the finest products of Chinese genius.

Mr. Martin says: "According to the statements of several diplomats who have been in Pekin, such carpets with gold ground are considered to have been made exclusively for the Imperial Palace."[2] Whether this is anything more than legation gossip does not appear; but the regal appearance of these carpets and their striking difference from the other weavings from this district make the suggestion seem highly probable.

CHINESE *(Early K'ang Hsi)*.[3] 2′ 4″ x 9′ 0″. 568

This piece is not only the best of the Chinese rugs; it is also one of the best pieces in the whole collection. It is in every way thoroughly characteristic of Chinese art, particularly in so far as that art is different from Western art and even Western Asiatic art.

Contrast this rug with the best of the Persian and Turkish pieces to discover some of the essential qualities of Chinese art. It has none of the thin emotional intensity of the finer Asia Minor prayer-rugs, amounting sometimes almost to ecstasy; it is quite lacking in the ponderous power of the big Oushak piece; it has none of the austerity of the Daghestan weavings, nor the luxurious depths of the Souj-Bulak piece, while by comparison the Persian carpets of even the great era seem intricate and intense.

Here all is mild and gentle. The quiet, thoughtful colors suggest the life of reflection. A mellow and serene happiness seems to suffuse the entire piece. Color and design alike bespeak the lucid, well-ordered mind, resting comfortably upon established order, sustained by tradition and mature experience. But this mildness has no part in weakness. Although the design is simple in the extreme and the colors plain and frugal, the rug is charged with vitality and interest. It is

[2] *Martin, p. 104.*
[3] *This piece is reproduced in color in Hawley's Oriental Rugs, facing p. 270.*

animated by strong contrast and rendered in a free and vital way. The pattern seems carelessly thrown upon the ground and bright blue spots enliven the otherwise sober design, while the strongly defined border, with its heavily marked rhythms both in color and form, contests vigorously yet harmoniously with the more freely rendered centre. And all these elements are held in thoughtful balance.

The rich brown colors, quite like those in most of the earlier Ming rugs, remind one of early Chinese paintings, thus indirectly contributing charm. But it is not merely these tones, suggesting other happy arts, that supply the charm of this piece; it is the tranquillity, derived from the lucid simplicity of all elements and their fusion into perfect equilibrium.

Such a piece immediately commands and never releases our affections.

The emblems bear out and reinforce the general spirit. To the Chinese they speak of every blessing. The kindly Ky-lin in the centre is bringing that best of good fortune, a beautiful child; the two little fish mean abundance, the peonies prosperity, the jar with flowers bespeaks peace and happiness, while about the center are grouped the four emblems of the honored and happy life of the scholar. It is not too much to suppose that the rug was woven to celebrate the birth of some child of noble family, and that the emblems express the donor's hopes and wishes for the coming life.

569 CHINESE SILK RUG *(Late K'ang Hsi)*. 3′ 1″ x 3′ 8″.
Although the color of this ancient rug is badly soiled and faded, yet there is genius in the design that is immortal through all vicissitudes. The pattern is brilliantly and gracefully drawn, attracting the attention and enticing the imagination. For all the apparent simplicity, there is far more in the design than first appears. These simply arranged foliage forms that surround this central peony are so distributed that they suggest, without actually forming, a cloudlike secondary circle. The suggested circular band is dim and vague, and rather ample in mass, while the component figures that

611 *German Wrought-Iron Grave Post*
Early XVII. Century

612 *German Wrought-Iron Crucifix*
Late XVII. or Early XVIII. Century

620 *Sedan Chair. Louis XV.*

632 *Spinnet*
Made by Johann Schmid, of Salzburg, Austria

indicate it are drawn with excited crispness. Thus what might appear to be an oversimple design permanently charms by a subtle and concealed variety.

Chinese rug designs are very commonly taken from porcelains, and when thus borrowed often lose in artistic vitality and appropriateness. Porcelain demands a rather different treatment from a flat textile, and transpositions are likely to have no more and perhaps no less success than our common transferences of instrumental music. Although this design is surely taken from pottery, and though it would be perhaps more satisfactory were the border more richly and independently developed, the piece is none the less successful and the design well adapted to the material in which it is rendered.

It will at first seem to many quite un-Chinese in character, and it is true that the Persian influence, which was increasingly strong during the late K'ang Hsi period, is here quite apparent. A continuous vine-and-foliage pattern surrounding large peony blossoms is very Persian in feeling, but no true Persian would have been content with two colors, no border at all, or such conventional foliage. Such restraint and simplicity is the sure mark of Chinese taste. However much the Chinese designers may have appropriated, they borrowed only to transform. The imported pattern is promptly reduced to a mere hint, and the genius of Cathay holds undiverted.

While the importers of this piece attributed it to the Ming period, arguing no doubt from the simplicity of the color and the absence of all border decoration, it is rather too pretty for Ming work. In Bushell's catalogue of the Chinese Porcelains in the South Kensington, which speaks with considerable authority, we find illustrated a jar with precisely the same pattern as in this rug, attributed to K'ang Hsi.[4]

CHINESE *(Kien Lung)* 5′ 8″ x 8′ 2″. 570

This piece is quite characteristic of the gay Kien Lung

[4] *See supplementary plate No.* XXX.

spirit. Yet while gay it is hardly a random or rollicking gayety, but quite sober and artistocratic. For all the happiness and even splendor that shines forth from this rug, it is still a "lordly delight and a stately repose," becoming to the sage, and appropriate to ancient tradition.

While the rug appears quite fresh, it is surely an old piece. The overtone of red has been burned through and dimmed by long exposure, until we see quite clearly the fundamental color upon which the red is superimposed. It is one of the secrets of many of the most glowing colors that they are compounded not wholly in the dye-pot but on the wool itself. Just as the great Renaissance colorists sometimes painted their flesh tones over a solid crimson, so the Chinese secure a peculiarly warm and mellow apricot color by dyeing the wool first a soft gold, which gleams through the heavier superposed red tones, giving them sometimes the gentle radiance that is one of the chief charms of Chinese color. The mysterious brilliance that in some lights shines from the golden medallion of the larger Yung Cheng piece is due to this potent alliance of the dyer's skill and mellowing time.

571 CHINESE (Probably *Yung Cheng*). 2′ 10″ x 6′ 3″.
The Yung Cheng period is generally credited with inventing the device of clipping the field around a pattern in such a way as to leave the pattern in high relief. This beautiful and effective scheme seems to have been suggested by contemporary enamel-work. In this very lovely piece the plan is reversed: By the use of strong corrosive dyes the main pattern has been depressed below the surrounding area. But the appearance is much the same. When done skilfully, as in the present instance, it adds greatly to the force and beauty of the whole piece.

Although the rug is rather small, it has the dignity and the spaciousness of a nobly designed carpet, and this rather lofty reserve is not often attained in pieces many times its size; and although the colors are few and simple, not many rugs large or small could compete with it in solid richness.

Again we see how well the Chinese knew how to secure profoundly moving effects with the simplest means.

CHINESE *(Yung Cheng)*. 2′ 0″ x 4′ 1″. 572

CHINESE *(Yung Cheng* or Early *Kien Lung)*. 2′ 2″ x 3′ 10″. 573

Both of these beautiful little rugs are closely related to the preceding. They have the same aristocratic bearing, the same restrained richness; and withal that same air of finality that characterizes most of Chinese art, and marks, in some fields of design, their incontestable supremacy.

CHINESE (Late *K'ang Hsi* or *Yung Cheng)*. 2′ 0″ x 3′ 10″. 574

This inky little piece shows what noble effects can be accomplished, even in monochrome, if the color be sufficiently splendid and the wool rich and soft. But in any other color or any variety of colors this pattern alone would speak with distinction. While it may seem monotonous, the concealed contrast gives force and substance to the whole design. The richly shaded foliage, of rather uncommon luxuriance, is balanced by the Greek severity of the border, which is in turn relieved by the round medallions and the crisp elegance of the inner stripe, the combination imparting to the whole rug a rather surprising strength of character.

The velvety softness of the rug is due to the use of breast wool.

CHINESE *(Kien Lung)*. 3′ 8″ x 4′ 11″ 575

This ancient design—composed principally of "tiger marks,"—is supposedly to be emblematic of royal power.

CHINESE (Early *Kien Lung)*. 2′ 2″ x 4′ 2″. 576

This brisk little rug might well have been made for a birthday presentation, as it contains the three common symbols for longevity—the deer, the stork, and the pine tree. The fresh and bright colors are in keeping with the cheerful sentiment.

CHINESE *(Kien Lung)*. 4′ 0″ x 6′ 3″. 577

SUPPLEMENTARY PLATES

I	LATE XV. CENTURY PERSIAN CARPET.
II	FRAGMENTS OF ANIMAL CARPETS (Probably *North Persian*). Early half XVI. Century.
III	ANIMAL CARPET *(Persian)*. XVI. Century.
IV	ANIMAL CARPET *(Persian)*. XVI. Century.
V	ANIMAL CARPET *(Persian)*. XVI. Century.
VI	PERSIAN CARPET. XVI. Century.
VII	POLISH CARPET. XVI. Century.
VIII	OLD PERSIAN CARPET (with Silver Ornamentation).
IX	PERSIAN CARPET. XVI. Century.
X	PERSIAN CARPET. XVI. Century.
XI	FERAGHAN *(Persian)*.
XII	FERAGHAN *(Persian)*.
XIII	SARABAND *(Persian)*.
XIV	HAMADAN *(Persian)*.
XV	HAMADAN *(Persian)*.
XVI	HAMADAN *(Persian)*.
XVII	HAMADAN *(Persian)*.
XVIII	OLD RUG *(Kurdistan)*.
XIX	MOSUL *(Persian)*.
XX	GHIORDES PRAYER-RUG *(Asia Minor)*.
XXI	GHIORDES PRAYER-RUG.
XXII	BERGAMO *(Asia Minor)*.
XXIII	KUBA *(Caucasus)*.
XXIV	BAKU *(Caucasus)*.

623 *Renaissance Cabinet (Italy)*

626 *Spanish Cabinet and Secretaire*

627 *Spanish Cabinet and Secretaire*
Gothic style

ROUND CHINESE RUG.	XXV
OLD CHINESE RUG.	XXVI
K'ANG HSI *(Chinese)*.	XXVII
SAMARKAND *(Chinese)*.	XXVIII
VERY EARLY CHINESE RUG.	XXIX
K'ANG HSI PORCELAIN. (In the South Kensington Museum.)	XXX

631

Louis XVI. Piano
Made by T. Tompkison, London

633 *Early Chickering Piano (Empire Style)*

V
FURNITURE AND OBJETS D'ART

Ancient Korean Dower Chest.	601
Benares Metal Vase; ornamented with chased geometrical designs.	602
Benares Metal Vase; ornamented with chased geometrical designs.	603
Blue and White Porcelain Screen (Willow Pattern) *(China)*. Ching Lung Dynasty.	604
Brass Bowl *(India)*. Chased ornamentations representing mythological scenes.	605
Brass Sconse *(Holland)*.	606
Brass Sconse *(Holland)*.	607
Delft Blue and White Jar (Probably *Persian*).	608
Delft Blue and White Jar (Probably *Persian*).	609
Louis XV. Sleigh. *(France)*. Painted panel decorations in the style of Boucher.	610
German Wrought Iron Grave Post. Early XVII. Century.	611
German Wrought Iron Crucifix. Late XVII. or Early XVIII. Century.	612
German Dower Chest. XVIII. Century. Dated 1740.	613
Italian Cassone. Early XVIII. Century.	614
Japanese Lacquer Door. XIX. Century.	615
Japanese Lacquer Door. XIX. Century.	616
Japanese Screen. Tokugawa Dynasty.	617
Majolica Jar *(Spain)*.	618
Sedan Chair *(Japan)*. XIX. Century.	619
Sedan Chair. Louis XV.	620
Sedan Chair. Louis XVI.	621
Flemish Sideboard, Renaissance Style.	622

623 Renaissance Cabinet *(Italy)*. Early XVII. Century.

624 Spanish Ecclesiastical Chair. XVII. Century style.
From Emperor Maximilian's Palace in Mexico.

625 Spanish Ecclesiastical Chair. XVII. Century style.
From Emperor Maximilian's Palace in Mexico.

626 Spanish Cabinet and Secretaire.
Composed of two parts; the lower part, or chest of drawers, serves as a base for the secretaire proper.

627 Spanish Cabinet and Secretaire. Gothic style.

628 Spanish Settee. Early XVIII. Century.

629 Spanish Moorish Cabinet. XVII. Century.

630 Silver Anklets Worn by Dancers *(India)*.

631 Louis XVI. Piano.
Made by T. Tomkison, a prominent London pianoforte maker, who is known to have produced a grand and cottage piano according to Godwin's patent about 1836. Numbered 5736.

632 Spinet.
Made by Johann Schmid of Salzburg, Austria, who built the first upright piano about 1780.

633 Early Chickering Piano.
Empire style; made in Boston by J. Chickering; numbered 499.

634 Renaissance Cathedral Stall.
From Bologna, Italy; made about 1600-50 for prominent Bolognese families for the Atrium of the Convent of Nuns of the Virgin, in the environs of Bologna. It bears the coat of arms of these families carved on the panels. These, from left to right, have been identified as representing the following families: Zambecari; Bentivary; Pepoli; (the next still remains unidentified); Fantuzzi; (center panel unidentified); Zampieri; Alberice; Giustiniani; Rambaldi; Pignatelli.
Lent by William Randolph Hearst, Esq.

635 Venetian Church Lantern. XVII. Century.

636 Venetian Church Lantern. XVII. Century.

637 Reproduction of Old Peasant Jewelry *(Bavaria)*.

638 Mountaineer's Belt *(Roumania)*. XVIII. Century.

639 Ornamental Peasant Leather Boots *(Russia)*. XIX. Century.

634 *Renaissance Cathedral Stall*

641

Flemish Box Bed
Early XVII. Century

Ecclesiastical Processional Flag *(Spain)*. XVII. Century. 640

Silver, ornamented with chased design and embellished with gold ornamentation.

Lent by William Randolph Hearst, Esq.

Flemish Box Bed. Early XVII. Century. 641

Dated 1626.

Lent by William Randolph Hearst, Esq.

VI
PERSIAN MANUSCRIPTS MINIATURES AND LACQUERS

703 *Full-page Illustrations in Color from the Manuscript Copy of the Romance of Joussof-Zuleika*

704 Full-page Illustrations Executed in Monochrome from the Complete Works of the Poet Saadi

Manuscript of the complete works of Busni, the greatest mystic poet of Persia. It contains ten full-page gold and blue illuminations in the style Nastalik, written before the great Nur-Imad. 701

The paper is the so-called "silk" cloth, famous for its enduring qualities. The covers are decorated in rose and gold lacquer.

The Atishkadih of the Poets, an Anthology of the best classical Persian poets, written in Shiskasteh by the noted poet-calligraphist, Aga-Djan, whose nom-de-plume is Nava. 702

The lacquer covers, as well as the gold illuminations inside, are excellent examples of this art as practiced in Persia about two hundred years ago.

Manuscript copy of the Romance of Joussof-Zuleika (story of Joseph and Potiphar's wife), written in Shekasteh of the Darvish school. 703

The illustrations and gold illuminations are in the best style of the period. The lacquer covers are considerably older than the text and are excellent examples of the typical rose and gold design.

Complete works of the poet Saadi, written in the Naskh (Korani) style. 704

Contains illuminated title-page and five full-page illustrations executed in monochrome. The latter are typical examples of the delicacy and precision of drawing which preceded the use of color.

The complete works of Sadi, the poet of Shiraz. 705

The lacquer covers are much older than the book itself. It is one of the finest specimens of the famous "rose design" of Ispahan.

A collection of Persian calligraphy in Nastalik, Shikasteh, and Naskh (Korani). 706

Contains two pages by the well-known master, Mohammed Ali.

A collection of forty-eight pages of calligraphic art by noted Persian masters of calligraphy. 707

The illumination and the vigor of the characters represent some of the best work in design and color of the old schools. The pages bear the date and names of some of the greatest Persian calligraphists, and are said to be the only complete illustrations of the seven great styles of Persian and Arabic writing. There are eight full-page calligraphic "exercises" by Mir Emad, reputed to be the greatest master of the Nastalik style of Persia. He was attached to the Court by Shah Abbas. It also contains examples of work by the well-known masters, Ahmadi, Neirizi, Mir Hassane Kateb, Mirza Mohammed Kateb, Abdul Ali, Zeinol Abedine Ispahani, Mohammed-Hasseini, Mir Haasein, Mir Ali (chief disciple of Mir Emad), Shas-Mahmood Neishaburi, Mohammed Zaman Tabrizi, Kotbed Din, Malek of Mir Emad's School, as well as work by disciples of Mir Emad.

708 A rare work on medicine, diseases, symptoms, and their remedies, called the Tohfe of Hakim (or the philosopher), by Tonokaban, containing explanations of medical terms in Persian, Arabic, and Hindoo, written in the Korani or Naskh style of the School of Neirizi, who was one of the masters of this style in Persia.

The illuminated title-pages are typical examples of this art. The lacquer covers are decorated with the well-known rose and green designs.

709 Jami's "Sahaman wa Absal" and other Poems.

Jami (1414-92 A. D.) was born at Gam-Khorasan, whence he derived his name. He was the last great classical poet of Persia. He wrote lyrical poems and much prose, chief of which is his Baharistan (Spring Garden).

710 An Anthology of the work of contemporary poets, composed by Mahmood Kadjar, the poet laureate of King Fath-Ali-Kadjar (who was contemporaneous with the first Napoleon). The writing is thought to be by the poet himself, who was a noted calligraphist.

The lacquer cover is typical of the best work of the period.

711 The complete works of the poet Sadi of Shiraz (eleventh century), written on hand-made paper in the style of Nastalik, by Haji Abdullah Ashtiany.

The book contains seven chapter headings executed in gold and blue illumination.

712 The complete works of Vessal, written by Ebu Mohammed Kazim in Nastalik style, containing sixteen hundred verses.

The cover is much older than the contents, and is a representative example of the best lacquer-work of the eighteenth century.

713 A History of Persia, entitled "Tarikhi Mojam," by Mohammed Hossein el Hasseiniel of Shiraz. It relates Persian history from the time of Kayoumarth (said to be the first Persian King) down to King Aimshirwan the Just, in whose reign Mohammed the Prophet was born.

It is written in Nastalik style by the well-known calligraphist, Mohammed Hosseyn Shirazi. The illuminated title-pages are notable examples of this form of art.

714 An ancient work on Geography, entitled "Haft Eklini" (The Seven Regions), with plans descriptive of the great ancient cities of Isham.

The book is very rare and of great value to special students of this remote period.

A varied collection of water-color drawings and drawings in monochrome of forty-nine different subjects on thirty-eight pages; bound in black leather cover, decorated with small gold design. Certain of the pictures date back three hundred years. while others are more modern, showing the European influence upon Indian art. 715

A "History of the Conquests of Nadir Shah the Great," written in Nastalik style on hand-made "silk" paper, bound in black parchment cover, decorated with a gold and rose design. 716

Illuminated title-pages are excellent examples of the decorative art developed in the School of Shah Abbas.

A selection of Odes from Sadi and Hafiz, written in the Shikasteh style of calligraphy of the School of Darvish. 717

The illumination of the pages throughout is typical of the best style of geometric design. It has been pronounced by many authorities as one of the best examples of Shikasteh writing.

Lacquered Box *(Persia)*. XVII. Century. 718

Lacquered Box *(Persia)*. XVII. Century. 719

Five Miniatures. XIX. Century. 720

Eight Portrait Miniatures with a Court Scene. XIX. Century. 721

VII
PHŒNICIAN AND EUROPEAN GLASS

PREFATORY NOTE ON PHŒNICIAN GLASS

THE real inventors of glass are said to have been the Egyptians. In the time of Rameses and Thothmes, the Phœnicians became first the agent and then the pupil of Egypt. Phœnicia, if not the native, was at all events the adopted country of glass-making, and was the country in which it reached the greatest perfection ever known in antiquity. The industry retained its place in Phœnicia down to the very end of antiquity, or, to be more exact, down to the Middle Ages and even to the last century.

The character of the objects is always the same: little vases and other vessels (objects of luxury — perfume-bottles, ointment-jars, tear-bottles, ear-rings, nose-rings, bracelets, anklets, and armlets).

The wonderful iridescence exhibited by some of these very early pieces arises from a chemical molecular action going on through the many centuries that these objects have been buried in the ground before being excavated.

The Phœnicians made glass that was quite opaque, and the secret of which has long since been lost, disappearing with them. The most highly prized glass was decorated with lines and ribbons of color. The various steps of the operation were as follows: The glass was first impregnated with its ground color and then blown into its first general shape; while still hot and soft, it was rotated on a metal rod, while the workman engraved with a point the incised lines of the intended decoration; after this, and while the vase was still rapidly rotating, threads of colored glass were forced into these grooves. Thin as these threads were, they nevertheless protruded in a slight relief, but after the vessel was annealed they were brought down and a homogeneous surface obtained by polishing either by hand or on a wheel. The commonest shape to which a high antiquity can be ascribed is an alabastron.

The colors most generally employed were white, yellow, green,

blue, brown, and occasionally but very rarely red, with blue appearing most frequently.

Large stores of glass and other kindred treasures have been found in Cyprus, which is said to have been conquered by Phœnicians from Sidon in 1600 B. C., which leads us to believe that the art treasures of that island were most probably created in the workshops of this powerful Phœnician city whose sailors manned the fleets of Solomon. The introduction of glass vases in Cyprian tombs was generally thought to date from about 500 B. C., but, judging by the pottery found in these tombs, more recent excavators are inclined to regard these glass vases as of earlier date, and Newton includes Cyprus vases in the arguments by which he determines the dated Mycenæan antiquities at 800 B. C.

The superiority of Phœnician glass is attributed partly to the fineness of the sand collected on the coast at the mouth of the river Belus, near Ptolemais.

The long pointed vases with one or two handles may generally be considered Egyptian, while the more bulbous-shaped jars, often with a spout and one handle, are most probably Phœnician.

707 *Page No. XXII from a Collection of Forty-eight Pages of Calligraphic Art by Noted Persian Masters of Calligraphy*

I.
PHŒNICIAN GLASS

DOUBLE TEAR-BOTTLE. 801
Covered with an iridescent, silvery, opalescent oxidation, the result of chemical molecular action produced by being buried in the ground for many centuries. (See the introductory note on ancient Phœnician glass-making.)

TEAR-BOTTLE. 802
Transparent glass suffused with a slight peacock-colored iridescence.

TEAR-BOTTLE. 803
Semi-opaque green glass suffused with a slight iridescence.

TEAR-BOTTLE. 804
Translucent seaweed-colored glass invested with a slight iridescence.

TEAR-BOTTLE. 805
Transparent glass thickly encrusted with a flame-colored, iridescent oxidation.

PERFUME-BOTTLE. 806
Translucent seaweed-colored glass heavily encrusted with a brilliant opalescent, iridescent oxidation.

BOUDOIR-JAR. 807
Transparent glass, encrusted with opalescent, iridescent oxidation.

VASE. 808
Ovoid-shaped body and tall neck, highly oxidized with an opalescent iridescence; extremely light in weight.

809 **PERFUME-BOTTLE.**
Transparent blue-green glass, encircled with a geometric design; highly oxidized with an opalescent iridescence.

810 **TOILETTE-BOTTLE.**
Transparent glass, pear-shaped body with long flute-like neck.

811 **BOUDOIR-JAR.**
Transparent glass, encrusted with opalescent oxidation.

812 **SMALL OINTMENT-VESSEL.**
Transparent seaweed-colored glass.

813 **BOUDOIR-BOTTLE.**
Semi-opaque grass-green glass.

814 **PERFUME-BOTTLE.**
Opaque glass; ovoid body and long neck, embellished with ribbed decoration. This piece represents a long-lost art of glass-making that disappeared with the Phœnicians.

815 **TEN FRAGMENTS OF PHŒNICIAN GLASS.**

816 **FIVE FRAGMENTS OF ANCIENT FAÏENCE.**
Covered with light-colored glaze and conventional ornamentation.

817 **ONE TANAGRA STATUETTE** (terra-cotta) fragment.

818 **OINTMENT BOTTLE.**
Translucent sea-weed colored glass.

II.
EUROPEAN GLASS

819 **PERFUME-BOTTLE** *(French)*. Modern.
Made by E. Galle in Nancy.

PERFUME-BOTTLE *(French)*. Modern. 820
Made by E. Galle in Nancy.

BOUDOIR-BOTTLE *(French)*. Modern. 821

LIBATION-CUP *(German)*. Modern. 822
Reproduction of old German glass, dated 1645. Bears the coat of arms of Count de Ho Henlohe. Made by the Kunst Gewerbe Museum in Berlin.

WINE-FLAGON *(English)*. 823
Adaptation of old Venetian glass made in similar shapes, dated 1835. Bears the initials *H. S. D. B.*

FLASK *(German)*. Modern. 824
Reproduction of old German glass of the seventeenth century.

LIBATION-CUP *(Bohemian)*. Modern. 825
Reproduction of Bohemian glass, dated 1618. Bears the coats of arms and the images of the seven ruling sovereigns of the Teutonic Federation. Reading from left to right: Böhmen, Rhein, Sachsen, Branden Burch, Trier, Cöln, Meinz.

LIBATION-CUP *(German)*. Dated 1632. 826
Bears the family crest of Count de Stolberg.

LOVING-CUP *(German)*. Modern. 827
Reproduction of old German flip glass, dated 1616. Bears the coats of arms of the dukedoms and principalities comprising the German Empire in 1616, emblazoned on the outspread wings of the Prussian double eagle, and carries the following legend around the rim: "*Das gantze Heilige Römische Reich Mitt Seinen Gliedern Allzüghleich* (The entire Holy Roman Empire with all its members), with the initials *G. W. M. Z. B.*, and dated *Anno 1616.*

STIEGEL GLASS BOTTLE *(German)*. XVII. Century. 828

829 WINE-FLAGON *(English)*. XVIII. Century.
Adaptation of old Venetian glass.

830 DECORATIVE SALON PIECE. XIX. Century.
Bohemian cut glass.

831 DECORATIVE SALON PIECE. XIX. Century.
Bohemian cut glass.

832 COVERED BOWL *(English)*.
Waterford glass.

833 WATER-CARAFE *(English)*.
Bristol amethyst glass.

834 LOW BULBOUS-SHAPED VASE *(German)*.
Modern imitation of old Persian glass. Made in Petersdorf.

835 DESSERT-BOWL AND SAUCER *(American)*.
Tiffany glass. Modern attempt to simulate the iridescent color and quality of the ancient Phœnician luster glass.

836 CHAMPAGNE-GLASS *(American)*.
Tiffany glass. Same type as preceding.

837 DECORATED BOWL *(Persian)*.
Modern ware.

838 DECORATED PLATE *(Persian)*.
Modern ware.

Section of Textile Installation

913 *Brocade (French). Early XVIII. Century*

VIII
TEXTILES

INTRODUCTION

FOR every specialist the study of woven fabrics is fascinating, nevertheless the general interest seems concentrated with preference rather on rugs and tapestries than on the often ragged fragments of the art of the loom. Any subject taken up with persistence and enthusiasm becomes interesting; this is particularly true with reference to weaves. In their patterns we discover a rich harvest of beauty; the evolution of these patterns is one of the most interesting problems of the history of art, and the different influences we see in these patterns constitute one of the most important witnesses of the trade relations of the past and of the development of civilization, for weaves reflect the general tendencies closer than any other work of art, for at the time of their origin they were nothing but merchandise, made after the needs of the trade and the wants of the public.

A piece of textile is easily transported, and textiles in very early epochs have been traded all over the Old World. Silk weaves were imported from China to the Mediterranean countries as early as the time of Alexander the Great, and—not unlikely to our modern industrial organization—Alexandria, the capital of Egypt under the Roman domination, built up a weaving industry the products of which were carried over the entire Roman empire as well as over the trade routes of the epoch to the east coast of Africa and to India. Tapestry weaves used as decoration of garments, manufactured all over Egypt, have been discovered in considerable number in the astonishing excavations of Egyptian tombs, made about forty years since. From the same source we possess numerous Alexandrian silk brocades, and other specimens of this art of the early Byzantine period from the fourth to the seventh century A. D. have been treasured in European cathedrals for hundreds of years, where they were the precious covers of more precious reliques of saints and martyrs.

These Alexandrian weaves in their earlier period are full of the charm of the Greek antique. Certain weaves rival in elegance and

beauty the skilful work of the Greek vase painters; others reflect the earliest period of Christianity in Egypt. Very soon we observe an infiltration of Oriental motives, as the entire Greco-Roman civilization underwent at this period the influence of Oriental art, Oriental philosophy, and Oriental religions. Persian patterns, showing fantastic winged animals, as we meet them first in Assyrian art, or describing the hunting exploits of the Sassanian "Kings of the Kings," are found on the rarest specimens of Alexandrian silk weaves; and when the big wave of the Mohammedan conquest in 640 A. D. swept away the Byzantine provinces of Syria, Palestine, and Egypt, not only did the centres of Roman textile industry fall into the hands of the Mohammedans, but the same immense wave of military power and religious enthusiasm overwhelmed also the second textile country of the West, the Sassanian empire, comprising Mesopotamia as well as Persia.

Sassanian weaves must have as great fame as those from Alexandria, for dating as early as the eighth century A. D., we possess Chinese weaves, preserved in the famous treasure house in Nara in Japan, which are direct copies of Sassanian patterns, besides other Chinese weaves in which the style of Alexandria is felt.

The loss of Egypt created a new centre for the Byzantine textile industry, which from the seventh to the thirteenth century produced its greatest marvels in the imperial manufacture of the Gynaikeion in the quarter of the Zeuxippos in Constantinople. The "panni imperiales de Romania," as they are called in mediæval inventories, won fame all over Europe, and the famous lion weaves in Siegburg, Dusseldorf, and particularly the famous weave with huge elephants in circular medallions discovered in the tomb of Charlemagne in Aachen, Germany, testify to the splendor and richness of these imperial Byzantine weaves. The signatures woven into these invaluable pieces leave no doubt as to their origin and period.

Byzantine art influences entirely the beginnings of textile art in Italy and Germany during the twelfth and thirteenth centuries. It is itself deeply impressed by Sassanian textile art and that of the Mohammedans in Egypt and Persia, of which only rare specimens have

961 *Shawl (Borneo). XIX. Century*

968 *Rich Appliqué Embroidery (Spanish)*
Middle XVI. Century

been preserved. Not before the thirteenth century, this great period of political and artistic evolution, will the domination of Byzantine patterns cease, with their strong medallions with heraldic representations of symmetrically grouped animals, in the middle of which we generally observe a tree or flower motive, last remembrance of the Assyrian mystic Tree of Life.

The most important event in the history of the world during the thirteenth century is very likely the expansion of the Mongol power under Djengiz Khan over Central Asia, China, Siberia, Russia, and a great part of Mohammedan countries, bringing thus the countries from the Pacific Ocean to the Black Sea under the same rule. Djengiz Khan died in 1227. Under his descendants the Mongol conquest was carried on. The conquest of Kiew in 1237, that of Bagdad in 1258, and the final destruction of the Chinese Southern Sung empire in 1279 by Kublai Khan are the most important dates of the Mongol expansion, which was of the greatest importance for the history of civilization, as it put again the Western countries in touch with the Far East, and re-established relations of trade and civilization, which had practically been interrupted since the Mohammedans had erected a barrier between the Christian countries of the West and the Chinese empire of the Tang. In no branch of art is this influence of the Far East on the West better felt than in the textiles. Specimens of Chinese weaves are discovered in Egyptian tombs of the thirteenth century. The "panni tatarici" are now often mentioned in the inventories of church treasures, a considerable number of Chinese weaves have been preserved in European churches as ecclesiatical vestments, and since about 1300 the Italian patterns of textiles, mainly the weaves of Lucca, show a strong Chinese influence in the liveliness, asymmetry, and color combination of their patterns, absolutely different from the hieratic style of the Byzantine weaves. Many of these Lucca weaves of the fourteenth century show Chinese motives; we find there the Chinese phœnix and dragon, the Ky-lin animals with flames on shoulders and hips, the curved stems and boldly designed flowers of the Chinese peony patterns.

The Italian weaves of the fourteenth and fifteenth centuries are a European evolution of these Chinese patterns and of those of the nearer East, in which also a very strong Chinese influence is to be felt. But gradually European spirit pervades these patterns, and the Italians created during the second half of the fifteenth century those glorious cloths of gold with silk velvet which we know so well from the paintings of the Flemish and Italian schools of the same period, where they are often found as wall-hangings as well as garments. Numerous specimens of these beautiful weaves are preserved which show huge curved stems with floral patterns of an abstract beauty of ornamental harmony hitherto unsurpassed.

The textile art of the Italian Renaissance during the late fifteenth and sixteenth centuries was setting the pace for the textile art all over Europe, particularly Spain, and introduced Renaissance motives, especially the classic acanthus, into the patterns created by the preceding period, but it did not surpass the splendor of the late Gothic weaves and did scarcely add any new conception to the art of textiles.

Such a new conception, fruit of a new spirit of civilization and of a fresh inspiration by nature, arises only when toward the end of the seventeenth century the centre of textile production shifts from Italy to Lyons and Tours in France, and when in the early eighteenth century, during the Regence and early Louis XV. period, the cult of the charm of womanhood and a loving study of flowers and gardens creates a new style, which is best expressed by the creations of the great Lyonese designer, Philippe de la Salle, and in which the sweetness and sensitiveness of the Rococo style finds as adequate an expression as in the work of Watteau, Clodion, Boucher, or Fragonard.

Many attempts have since been made, some original, some retrospective, to create a new style in textile art. The future will teach us if such attempts will successfully express the innumerable forces, tendencies, and energies of our modern epoch.

But woven fabrics are not only one of the most important sources of the history of art; the beauty of their design and colors makes them enjoyable as works of art, and they prove a particularly valuable help

in the great task of artistic education, as the literary element, which so often in painting or sculpture confounds plastic art with poetry, is completely absent in the works of the loom. To enjoy them we must have a vivid feeling for form and color, and we need nothing but that.

On the other hand, textiles are excellent to sharpen our eye for the subtle differences of technique, on which very often the artistic quality of a weave is based. They quicken in us not only the sense of beauty, but also that of keen observation.

Mrs. Phoebe A. Hearst's collection of woven fabrics is of particular interest to a young museum, in which just the educational values of works of art are particularly appreciated. The Hearst collection shows a great variety of textile patterns of European and Asiatic countries; it allows an excellent survey over the evolution of textile patterns since the sixteenth century and gives a capital account of the different textile techniques, particularly remarkable among them being the series of needlework extending from the sixteenth century to the present day.

The classification of the textiles has been made first from the standpoint of technique, as the knowledge of the different techniques is the basis of the artistic appreciation. The further classification has been made after the countries and the date of origin. The description of every piece contains first a description of the technique and an analysis of the pattern; in this analysis the attempt was made to show their genesis and evolution.

The prominent place among the fabrics is taken by the shuttle-woven fabrics, in which the pattern is produced by inserting wefts of different colors, which alternatingly appear on the front side of the weave (brocades), or in which the warps sometimes appear, sometimes are hidden behind a weft of different color (damasks). In this group also the velvets have to be included, in which a second warp produces a velvet pile, the alternation of which with plain satin ground forms the pattern.

In these three types of weaves the wefts are running through the entire width of the weave, and the pattern on the back of the weave presents generally the opposite color scheme to the front of the weave.

In tapestry-weaving no weft is running through the entire field of the warps. Wefts of different colors are intertwisted in between the warp threads only as far as this is required by the pattern. Tapestry-weaving is, together with embroidery, the earliest technique of producing patterned textiles. In primitive times it was employed for human garments as well as for wall-hangings. The tapestry-woven Chinese garments of the Hearst collection are a last reminder of this function, which generally has been superseded by brocade-weaving.

In certain Indian weavings parts of the weave are also executed in tapestry technique.[1] The famous Cashmere shawls are woven in a very complicated technique, in which embroidery and a special type of tapestry-weaving, producing a twill effect, are combined. The European (mainly French and Scottish Paisley) shawls are of an absolutely different technique; they are, technically speaking, woolen brocades imitating the patterns of the Cashmere shawls.

Of a particular interest in the Hearst collection are the printed and dyed fabrics in which the pattern is produced by block-print or by giving different colors to the warps, which after they are woven form more or less complicated patterns.

Among the embroideries the splendid series of Spanish needlework, as used for altar-hangings copes and chasubles, deserves particular attention.

R. MEYER-RIEFSTAHL.

[1] *Cf. the Indian Sari No. 5.*

SUMMARY OF TEXTILE SECTIONS

A. WOVEN FABRICS

I. *Italy*
II. *Spain*
III. *France*
IV. *Persia*
V. *Turkey*
VI. *India*
VII. *China*
VIII. *Japan*
IX. *Bavaria*
X. *Russia*

B. TAPESTRY WEAVES

China

C. CASHMERE SHAWLS

India

D. PRINTED AND DYED FABRICS

I. *Indian Block Prints*

II. *Fabrics with tied and dyed warps: Malayan Archipelago*

III. *Resist Dyes: Japan*

E. NEEDLE WORK

I. *Spain*
II. *Sicily*
III. *Eastern Mediterranean*
IV. *Balkan*
V. *Turkey*
VI. *Turkestan*
VII. *Persia*
VIII. *India*
IX. *China*
X. *Japan*
XI. *Germany*
XII. *Sweden*
XIII. *Bavaria*
XIV. *Hungary*

A.
WOVEN FABRICS

I. ITALY.

900 **ITALIAN VELVET, POMEGRANATE PATTERN.** XV. Century.

Technique: Red silk for warp and velvet pile; yellow silk for the weft (invisible). The design is formed by the alternation of velvet pile with other parts of the weave in which the red warp only is employed in satin binding. Pattern: Very fine Gothic pattern; huge circular floral forms of the shape of the Gothic rose are connected one with the other by short stems and cover the field of the weave in regular rows. In the middle of the Gothic rose a flower bouquet, in the centre of which a conventionalized pomegranate is discernible.

900A **ITALIAN VELVET.** XVII. Century.

Fragment of large velvet hanging, similar to No. 906. Warp and weft: Salmon-red silk thread, velvet pile, and crimson silk.

901 **RED ON BLUE VELVET, SMALL ALL-OVER PATTERN** *(Italy)*. Second half XVI. Century.

Red warp, second blue warp forming the velvet pile. The weft, consisting of alternating yellow and blue threads, is invisible, except where the weave is worn down. Small all-over pattern of curved acanthus stems forming ogives; in the middle of the ogives conventionalized flowers. These all-over patterns are derived from the ogive patterns of the Lucca weaves of the fourteenth and fifteenth centuries. They came into fashion after 1550 for the costume of men and women, when the huge patterns of the preceding period, used alike for wall decoration and garments, were felt inappropriate for the latter purpose.

3′ 5″ x 4′ 0″.

CLOTH OF GOLD *(Italy)*. Late XVI. Century. 902

Warp: Dark purple. Weft: Dark purple, overlaid with thin silver wire to create an effect of silver and purple as background for the design, which is formed by brocaded gold and silver threads. These metal threads are, respectively, yellow and white silk thread, overspun spirally by a flat silver or gold wire, in order to increase the color effect of gold and silver, respectively. The chenille effect is obtained by twisting two of these threads together. Leaves and flowers are indicated by light-green and pink brocading. Small all-over pattern of asymmetrical branches of acanthus-leaves and conventionalized flowers, grouped in opposite rows, as characteristic of the small all-over patterns of the late sixteenth century. Very fine and rich weave. (Compare No. 932.

CHASUBLE, OR PRIEST'S ROBE, MADE OF VELVET *(Italy)*. Late XVI. Century. 903

Warp: Yellow and green silk thread in alternating groups. A second warp forms the pattern in green velvet pile, uncut on the outside, cut on the inside. The weft, hardly visible, of yellowish linen threads overlaid with flat silver wire, to obtain a soft silvery shine over the weave. Small all-over pattern of little branches with flowers, asymmetrical and in opposite rows. Silver trimmings outline the cross motive on front and back of the chasuble. (Compare No. 932.)

VELVET FOR WALL HANGING *(Italy)*. Late XVI. or Early XVII. Century. 904

The pattern is executed in green silk velvet, in uncut loops on the outline, cut in the inside of the pattern. The background is formed by pale yellow warp. The weft is not visible, being entirely covered by the warp and the velvet pile. The pattern shows curved acanthus-stems with birds forming ogives, held together by crowns. In the middle of the ogives are Renaissance vases with conventionalized flowers. This pattern, derived from the ogive patterns of the Lucca weaves of the fourteenth century, appears here in the typi-

cal form of the late Italian Renaissance, as manufactured mainly in Florence, Bologna, Venice, and Genoa.

905 VELVET STRIP FORMING THE BORDER OF A WALL-HANGING *(Italy)*. Late XVI. or Early XVII. Century.
Technique and color scheme the same as No. 904. Pattern: Flower-vases filled with symmetrical Renaissance acanthus-stems, on which are conventionalized flowers or fruits of the pomegranate type; pattern found on Italian textiles since the fifteenth century.

906 HALF OF A CHASUBLE, RED VELVET *(French or Italian)*. XVII. Century.
Plain red velvet, warp and weft salmon-red silk thread, velvet pile crimson silk.

907 RICH CLOTH OF GOLD, FRAGMENT OF A CHASUBLE *(Italy)*. XVII. Century.
Warp: Thin white silk thread for the background, thin yellowish thread for fixing the wefts to the weave. Wefts: White silk for the background, blue and gold for the pattern. The gold thread is one single overspun gold thread, or two yellow silk threads overspun by flat gold wire, and twisted together, producing a chenille effect. Pattern: This weave must have been woven purposely for a chasuble, as the border is woven to the piece and the pattern is not repeated, although forty-five inches long. The pattern shows two central stripes, surrounded by rich baroque scroll-work, in which we find arabesque spirals, acanthus-leaves, and fantastic flowers as characteristic of the seventeenth century in Italy.
2′ 3″ x 3′ 9″.

908 ITALIAN PURPLE VELVET. XVII. Century.
On a ground formed by the purple warp, the pattern is produced by a purple velvet pile, the velvet loop being partly cut, partly uncut. The weft, consisting of alternating purple silk thread and white linen threads, is entirely hidden. The pattern shows symbols and instruments of the Passion

971 *Embroidered Chasuble (Spain)*
XVII. Century

974

Embroidery (Spain). Early XVIII. Century

Right half of design; same motif repeated in the left half

(the sudarium of St. Veronica, St. Peter's rooster, the cross, the pillar of the flagellation, etc.) symmetrically grouped as an all-over pattern amidst late Renaissance conventionalized flower motives, as characteristic of the seventeenth century. The color of the velvet is mauve, the color used for ecclesiastical vestments during Lenten time. Similar weaves of the same period sometimes occur.
1′ 5″ x 2′ 3″.

909 SQUARE OF VELVET BROCADE *(Italy, Genoa)*. XVII. Century.
Pattern formed by green and pink velvet, the velvet uncut on the outlines of the pattern, the background formed by white warp and weft and a weft of flat silver wire. Pattern of curved stems with flower bouquets in between. The half-naturalistic design is characteristic of the late baroque patterns in Italy.

910 BACK OF A CHASUBLE *(Italian)*. Late XVII. or Early XVIII. Century.
Typical and good example of the rich brocades of about 1700. The greenish warp forms the background in a rep effect *(gros de Tours)*. The wefts are very numerous: three different greens, three blues, three reds, three purples, besides which rich silver brocading of overspun silver thread, making a total of thirteen different wefts. This weave shows an extraordinary technical progress compared with the weaves of the sixteenth century. The pattern shows asymmetrical branches with huge fantastic half-naturalistic flowers and fruit, among which we may recognize grapes, peonies, "figues de barbarie," and pomegranates. The textile patterns in the famous sample-book of Clement Marot, seventeenth century, are of similar character.
2′ 3″ x 3′ 4″.

II. SPAIN.

911 HAND-COLORED DAMASK, USED FOR CURTAINS AND WALL-HANGINGS *(Spain)*. First half XVIII. Century.
Warp and weft both white and salmon-red, the pattern

formed by bringing the white warp and weft to the front and keeping the red threads behind, the background formed by the red warps and wefts. The back of the weave shows the same pattern, but naturally in reversed order. The pattern, repeated twice in the width of the weave, shows a tree with huge fantastic flowers, typical of the late seventeenth and the early eighteenth centuries, overshadowing a Renaissance castle, with door, walls, and turrets. Such compositions are typical of European weaves of the Louis XIV. and Regence period. They may have been influenced by similar compositions found on Chinese weaves, lacquer-work, and porcelain. Their illogical but graceful symmetry is an eloquent expression of the fanciful spirit which, from the pompous style of Louis XIV., led over to the charming freedom of the Regence period. This weave is probably Spanish. It is a well-known pattern, and is reproduced in O. v. Falkes Geschichte von Seidenweberei (Berlin, 1912). 3′ 3″ x 4′ 2″.

912 RECTANGULAR TABLE-CLOTH, WOVEN IN ONE PIECE *(Spain or Italy)*. Middle XVIII. Century.

Warp: Mauve silk thread, forming the background. The main weft, giving body to the weave, is kept entirely invisible. The pattern is formed by wefts of overspun gold and silver, and pink, blue, and green chenille brocading. Pattern of half-naturalistic flowers and rococo scroll-work.

III. FRANCE.

913 BROCADE *(French)*. Early XVIII. Century.

Warp: Light blue and white, coming alternatively to the front as the pattern requires. Weft: White, producing very skilfully by different binding two different effects: *(a)* employed in a shiny satin effect; *(b)* taffeta effect, with overspun silver thread. Pattern: Very elaborate, showing a mixture of naturalistic flower motives (blackberry branch, fern leaves) and fantastic flowers and fruits. The entire pattern is strongly influenced by the contemporaneous lace patterns.

These weaves must have been manufactured in France mainly during the late seventeenth century, but they are found in portraits as late as 1734.[1]
1′ 9″ x 3′ 3″.

SILVER BROCADE *(French)*. First half XVIII. Century. (Perhaps copy of the Second Empire.) 914

Warp: Purple silk, forming the background. Wefts: Light purple, dark purple, and four kinds of silver threads, forming together a very rich effect: *(a)* round thin silver wire; *(b)* white silk thread overspun with flat silver wire; *(c)* flat silver wire; *(d)* double twisted silk thread overspun by flat silver wire, producing chenille effect. Pattern: Rich floating silver ribbons, dividing the field with their curved lines, peony and other fantastic flower branches, as in fashion since the end of the seventeenth century. Above the ribbons, sketched trees and roofs of Chinese pavilions. This weave shows the mixture of heterogeneous elements in a charming decorative harmony, characterized by the introduction of Chinese motives and by the Chinese tendency toward asymmetry—of the French rococo style of the eighteenth century. It is possible that this weave is a copy of the time of Napoleon III., when the Lyons weavers produced excellent copies of earlier patterns.
1′ 9″ x 2′ 4″.

GOLD AND SILVER BROCADE *(French)*. About 1750. 915

Warp: Purple, forming the background. Weft: Purple, forming the background; brocaded wefts (not running through the entire width of the weave)—white, three blues, three greens, three reds, yellow, three golds, three silvers (flat wire overspun and twisted overspun), a total of sixteen different brocaded wefts. Pattern: Floating lace ribbons with naturalistic flower branches and conventionalized peony branches in gold and silver. Good specimen of the naturalistic style of the Louis XV. period, which found its best expression in the work of Philippe de la Salle of Lyons.
1′ 8½″ x 3′ 6″.

[1] *See No. 916.*

916 SILK BROCADE *(French)*. Early XVIII. Century.

Part of a chasuble. Warp: White silk. Weft: White and green silk, running through the entire width of the weave, yellow, pink and red silk, brocaded, forming flowers. Pattern: Alternating groups of half-naturalistic flower bouquets and baroque cartouches formed by trees, flowers, and architectonic motives; semi-naturalistic style, inspired by the contemporaneous lace patterns.[2]

2′ 5″ x 4′ 0″.

IV. PERSIA.

917 SASH OR SCARF—RICH GOLD BROCADE *(Persia)*. XVII. Century.

The two ends of the sash are decorated with a row of shrubs with red flowers. This shrub, originally inspired by Chinese flower patterns, is one of the preferred motives of Persian textiles of the sixteenth and seventeenth centuries. The main part of the sash formed by small stripes with little flower motives. These sashes belong to the finest creations of Oriental textile art; we find them often reproduced in Persian and Indian miniature paintings of the seventeenth and eighteenth centuries. In the eighteenth century admirable copies of these Persian sashes were made in Poland. These are generally signed with the name of the manufacturers: Paschalis, Mazarski, at Slusch, etc.

918 VELVET ON GOLD BROCADE GROUND *(Persia)*. XVIII. Century.

The pattern is formed by pink cut velvet. The background is formed by the yellow warp, a thin yellowish weft, and a flat metal gold wire inserted as weft. Pattern: Curved stems, with conventionalized rose or peony. Similar patterns of somewhat Chinese inspiration are first found in Persian velvets and brocades of the sixteenth century, when Chinese inspiration and material prosperity created a splendid Renaissance of art under the rule of the Sefevik Shahs.

[2] *See No. 913.*

PERSIAN BROCADE—SILK AND COTTON MIXED. XVIII. Century. 919

Technically very interesting piece. It is not a piece of goods woven by the yard, but woven on a loom just of the size it is. A selvage of white cotton thread borders it on all four sides. The pattern is produced by warps of different colors, the white weft remaining practically invisible. Pattern: Striped composition; central stripe of lozenge pattern with the cypress motive, green on white ground. Other stripes with pink roses and green leaves on white background and with iris and roses outlined in blue on yellow background. Color composition vivified by plain blue and amaranth red silk stripes.

2′ 10″ x 4′ 7″.

VELVET. ROWS OF NAKED FIGURES SITTING BETWEEN CYPRESS TREES *(Persia)*. XVIII.-XIX. Century. Design executed in blue, red, yellow, and green outline on white background. 920

Such velvets, with representations of human figures, belong to the finest products of the Persian weaver's art of the sixteenth and seventeenth centuries. This tradition has been continued up to recent times. Weaves with the representation of human figures have never been executed in Turkey (religious prejudice of the Sunnita Mohammedans).[3]

LARGE BROCADE COVER, GOLD GROUND *(Persia)*. About 1800. 921

In the centre, an all-over pattern of two peacocks in opposite symmetrical representation surrounded by rose branches with buds and flowers. Red and green and other shades on gold ground. On the upper and lower edges oval flower-shrubs and small vases alternating. All these motives characteristic of the Persian style of the sixteenth and seventeenth centuries and later. This piece is signed and dated 1230, after Hedjra, about 1800 A. D.

[3] *See F. R. Martin, Figurale Samte.*

922 **PERSIAN GOLD BROCADE. XVIII.-XIX. Century.**

Same type of weave as No. 924, the gold on the yellow silk wefts being preserved. Patterns: Small white ogives with small rose bouquets on gold ground. Typical late Persian pattern.[4]

1′ 2½″ x 1′ 2½″.

923 **PERSIAN BROCADE. XVIII.-XIX. Century.**

Warp: Dark-blue silk forming the background. Wefts: yellow, white, and pink silk forming the pattern. Pattern *(Palmette design)*: So-called Cashmere pattern, which is as frequent in Persian as in Indian art, and which is derived from the cypress motive of earlier Persian textiles. Between the rows of Cashmere motives an all-over pattern of stems with small star-shaped flowers.

6′ 4″ x 1′ 8″.

924 **PERSIAN BROCADE. XVIII.-XIX. Century.**

Warp: Buff and pink threads. Wefts: Yellow silk, formerly overspun with metal wire, forming the background, dark green, pink, blue, and white silk forming the pattern. Small all-over pattern, very similar to No. 922; small ogives with little flower bouquet inside.

2′ 0″ x 2′ 3″.

925 **SILK BROCADE WITH SMALL FLOWER PATTERN *(Persia)*. XVIII.-XIX. Century.**

Warp: Dark-blue silk forming the background. Wefts: Pink, green, and yellow forming the pattern of symmetrically designed rows of small flower stems.

1′ 5″ x 1′ 6″.

926 **GOLD BROCADE *(Persia)*. XVIII.-XIX. Century.**

Warp: Yellow silk forming the background, together with a weft of thin gold thread. The pattern is formed by white, blue, green, and red wefts. Pattern: Cashmere palmettes, formed by a bouquet of flowers in a white vase. This vase motive is very frequent in Oriental art. It is frequently

[4] *See No. 24.*

found on the Kerman rugs of the sixteenth century. This brocade is bordered by fragments of two other brocades; one a dark-blue ground with small all-over pattern of flowers, the other a gold brocade with small flower bouquets of excellent quality.
2′ 9″ x 2′ 9″.

KAFTAN SILK BROCADE *(Persia)*. XIX. Century. 927
The cut of the garment is the usual cut of garments of the nearer East. The brocade composed in small olive, mauve, blue, white, yellow, and pink stripes (warps of different colors) with small floral patterns, partly produced by a satin effect of the warp, partly by wefts of different colors. Influence of the small Louis XVI. patterns.

SILK WEAVE *(Persia)*. XIX. Century. 928
Technique: White warp forming the background; wefts of different colors forming the pattern. Pattern: Figure subjects composed in stripes—a man standing between flower bouquets, repeated group of three persons with stems, leaves and birds as background.

PERSIAN SILK SASH. Modern. 929
Warp: White, blue, and yellow forming the pattern, the blue weft generally invisible. Small plain blue stripes alternating with stripes having small running floral stem pattern, blue on white or white on blue. The warps are knotted on both ends into a complicated system of fringes.
2′ 7″ x 9′ 2″.

V. TURKEY.

SO-CALLED SCUTARI DIVAN CUSHION *(Turkey)*. XVIII.-XIX. Century. 930
Warp of thin white linen thread. Pattern in red and green, brown and yellow velvet. The wefts consist of a very thick linen weft, invisible but giving body to the weave, and overspun silver thread, which has practically completely

been worn out. Pattern: In the centre a group of Turkish carnations and tulips, surrounded by a frame in Turkish rococo style. Outer border of floral motives. This velvet shows the mixture of Turkish and European motives, characteristic of Turkish art during the eighteenth century, where this mixture produces in the Levant a not very pure but charming style. Wood-carvings and furniture in the same style exist in considerable quantity.

VI. INDIA.

931 RICH INDIAN CLOTH OF GOLD. XVIII. Century.
Warp of thin white silk thread. Weft: White silk and overspun gold thread. Pattern: Small all-over pattern of lozenges with conventionalized floral motive in the centre.

932 SARI (WOMAN'S GARMENT) *(India)*. XVIII.-XIX. Century.
The centre of the garment, plain silk weave, red warp, red weft. On the border stripes, the warp is overspun gold thread, the weft red silk, forming a small diaper pattern. Both ends of the weave are richly decorated with flowered shrubs, having pink and white flowers on gold ground, executed in tapestry technique on red silk warp. Tapestry technique in silk of similar fine quality was also often employed in China for garments. In the two lower corners imprints of stamps in Persian writing.

932-A SARI (WOMAN'S GARMENT) *(India)*. XVIII.-XIX. Century.
Gold brocade on red and green ground, somewhat similar in technique to the foregoing.

932-B SARI (WOMAN'S GARMENT) *(India)*. XVIII.-XIX. Century.

932-C SARI (WOMAN'S GARMENT) *(India)*. Modern.
Similar in technique and design to No. 1004. Current type of embroidery.

INDIAN SKIRT, GOLD BROCADE *(India)*. XIX. Century. 933

Red warp and weft with rich gold brocading, forming an all-over pattern of golden circles.

VII. CHINA.

COVERLET OF CHINESE SILK BROCADE. XVIII.-XIX. Century. 934

Red silk warp forming the background. Blue, green, and white wefts forming the pattern. Pattern of all-over spiral scrolls, with huge peonies and chrysanthemums of fine design. This type of pattern is very frequent in Chinese art since the fourteenth century. We find it as well on weaves as on rugs, cloisonné enamels, etc. On both ends, small borders, with dragons chasing the sacred jewel, and Chinese meander border.

CHINESE EMBROIDERY ON SILK BROCADE. XVIII. Century. 934-A

COVERLET OF CHINESE BROCADE. XVIII.-XIX. Century. 935

Red warp forming the background. Flat paper silver and silk wefts of different colors forming the background. Pattern: A repeated all-over pattern of the fight between dragon and phœnix, the classic Chinese motive, which we also meet so often in the art of the nearer East. Border: Meander and stripes, with dragon chasing the sacred jewel. Repeated all-over pattern of a group of three children playing under a prune-tree (bats and cloud design).

CHINESE GARMENT OF HEAVY BROCADE. XVIII.-XIX. Century. 936

Warp: Dark mauve forming the background; weft of gold and different colors forming the pattern. Repeated pattern of prune branches intermingled with peonies and chrysanthemums.

937 CHINESE GOLD BROCADE. Modern.
Yellow warp forming the background. Wefts of over-spun gold thread and silks of different colors forming the pattern. Rows of medallions containing the Chinese dragon alternating with cloud pattern.

938 CHINESE GOLD BROCADE. Modern.
Warp and weft of yellow silk; second warp of over-spun gold thread. Pattern: On a background of meander fret-work, all-over pattern of medallions, formed by Chinese characters of good omen.

938-A VELVET ON GOLD AND SILK BROCADE *(China)*. XIX. Century.
The Imperial five-clawed Dragon design on a background of Imperial yellow, denoting that this piece was made for the Emperor. It came out of the Emperor's Palace in Pekin during the Boxer uprising.

938-B COAT OF RED VELVET *(China)*. Modern.

938-C COAT OF BLUE VELVET *(China)*. Modern.

VIII. JAPAN.

939 JAPANESE BUDDHIST PRIEST'S ROBE, MADE OF BROCADE, WHICH, AFTER THE RITUAL, MUST BE PATCHED TOGETHER OF DIFFERENT FRAGMENTS *(Japan)*. XVIII.-XIX. Century.
Technique of the brocade: Warp of reddish silk forming the background. Weft: White, blue, yellow, and green forming the pattern. Pattern: Circular medallions formed by a phoenix in combination with elegant scroll-work, in which European influence is traceable.

940 JAPANESE DAMASK. XIX. Century.
Warp and weft in stripes of different colors, the intersections of which form squares of different colors, in which the pattern is formed alternately by the warp or by the

weft in twill binding. Pattern: Squares with different conventional floral motives.

CLOTH OF GOLD *(Japan)*. XIX. Century. 941
Plain cloth of gold. The gold employed is the paper gold, strips of gilt paper or thin leather used as weft. With very rare exceptions, this paper gold has never been used in the Western countries, and is characteristic of Chinese and Japanese weaves.

JAPANESE GOLD BROCADE. Modern. 942
Thin yellow warp, scarcely visible. Wefts: Strips of Japanese paper gold forming the background, and of green and pink silk forming the pattern of curved stems, with conventionalized flowers and birds.

JAPANESE COAT OF TAPESTRY SATIN. Modern. 942-A

COVERLET OF JAPANESE SILK BROCADE. XVIII.-XIX. Century. 942-B

IX. BAVARIA.

SILK SCARF WITH GOLD FRINGE *(Bavaria)*. XVIII. Century. 942-C

X. RUSSIA.

RECTANGULAR TABLE-CLOTH *(Russia)*. XVIII. Century. 942-D
Gold and silver brocade, somewhat similar technically to No. 912. Pattern of conventionalized flowers.

B.
TAPESTRY WEAVES

CHINESE.

CHINESE TAPESTRY, REPRESENTING THE EIGHT IMMORTALS. Early Ching Lung. 943
This piece is said to come from the Temple of Agriculture

in Pekin. Technique: Silk tapestry weave, the details of which are executed in painting. Pattern: The eight Chinese immortals trying to recover from the sea one of their symbols which has been lost. They try to dry up the ocean. One is making fire from a gourd, another throws magic flowers from a basket, which are supposed to absorb the water, and another plays on his enchanted flute.

943-A CHINESE TAPESTRY PANEL. Late XVII. Century.
In technique similar to the foregoing, but inferior to it in quality. The three following panels belong to the same series as this.

943-B CHINESE TAPESTRY PANEL. Late XVII. Century.

943-C CHINESE TAPESTRY PANEL. Late XVII. Century.

943-D CHINESE TAPESTRY PANEL. Late XVII. Century.

944 CHINESE GARMENT, TAPESTRY WOVEN. XIX. Century.
Tapestry woven medallions, with cranes, peaches, cloud-work and numerous flowers of vivid colors (all the details painted) on dark mauve background.

945 CHINESE ROBE. XIX. Century.
Silk tapestry woven, the ends of the sleeves embroidered, some details in the tapestry painted. Pattern: Butterflies and flower branches on delicate mauve background.

946 CHINESE ROBE, TAPESTRY WOVEN. XIX. Century.
Very rich and heavy tapestry weave, no painting. In certain details over-spun gold thread is employed. Pattern: Above the waves of the sea, dragons (with the imperial five claws) chasing the sacred jewel. Background: Prune-colored, with bats and cloud pattern (symbols of happiness and longevity) and some of the "precious objects."

CHINESE ROBE, TAPESTRY WOVEN. XIX. Century. 947

Pattern: Dragons above the sea chasing the sacred jewel. Background of bats and cloud-work.

CHINESE GARMENT, SILK TAPESTRY WOVEN. XIX. Century. 948

Patterns like No. 947.

CHINESE ROBE, TAPESTRY WOVEN. XIX. Century. 949

Technique: Identical with that of certain Indian Saris.[5] The background over-spun gold thread, gauze-like, interlaced between the warps. The pattern: Silk tapestry, certain details painted. Similar to No. 946. Dragons above the sea chasing the sacred jewel. Chinese clouds, bats, and some of the "precious objects."

C.
CASHMERE SHAWLS

INDIA.

INDIAN CASHMERE SHAWL. About 1800. 950

Technique: White woolen warp, in which are interlaced with twill binding wefts of different colors, none of them running through the entire width of the weave. Pattern: Floral curved stems, forming ogives, in the middle of which are small floral motives, as we know them also from the Persian brocades of the same period. The flowers and stems in lively colors on white background.

[5] *See No. 932.*

951 INDIA CASHMERE SHAWL. Early XIX. Century.
The shawl is patched together of nine rectangular pieces plus the two upper and lower borders. The warps are white. Pattern: All-over pattern of the so-called "Cashmere palmette," surrounded by flowering stems covering the white ground. In one corner, embroidered in yellow silk, is a cartouche with Persian inscription.
3′ 4″ x 8′ 11″.

951-A CASHMERE SHAWL *(India)*. XVIII.-XIX. Century.
Technically, this shawl belongs to the class described under No. 950.

952 FRAGMENT OF A CASHMERE SHAWL *(India)*. Early XIX. Century.
The warps are crimson; the pattern formed by extremely fine "tapestry brocading." The pattern shows an all-over design formed by symmetrical dark stems, in the middle of which Cashmere palmettes and other floral motives are found. The color of this fragment, turquoise blue and crimson, is particularly fine.
1′ 6″ x 2′ 3″.

953 LARGE CASHMERE SHAWL OF VERY FINE QUALITY *(India)*. Early XIX. Century.
This shawl is patched together of a considerable number of rectangular and triangular pieces. In the centre, embroidered on a piece of woolen cloth (added later), is a Persian inscription. The pattern of this centre shows curved ribbons with floral decoration and rich Indian flowers in between. The border of the shawl also embroidered. Among the rectangular and triangular pieces forming the body of the shawl (all executed on red warps in the typical technique) we can distinguish two patterns which cover irregularly the field of the weave, showing the typical huge interlaced cashmere palmettes.

D.
PRINTED AND DYED FABRICS

I. INDIAN BLOCK-PRINTS.

NORTH INDIAN BLOCK-PRINTED AND OILED COTTON CLOTH. XIX. Century. 954

In the border of this fabric the successive impressions of the wood blocks forming the pattern are easily discernible. The block outline of the design is first printed, the colors (blue, red, and yellow) are afterward inserted. The border of the cloth is formed by a series of medallions containing the same inscription. The ground of the middle is covered by a repeated pattern of a branch with birds and fantastic flowers (as we know them from the earlier Indian printed cloths), and in the centre of the ground is a small medallion. The composition of this cloth follows exactly that of the earlier Persian rugs.

3′ 8″ x 6′ 5″.

NORTH INDIAN BLOCK-PRINTED AND OILED COTTON CLOTH. XIX. Century. 955

A close examination of the cloth shows clearly where the different impressions of the block meet. Same colors, etc., as No. 954. Two circular motives, probably intended as centres of tablecloths. In the outside Cashmere motives. Different circular borders with floral motives in Indian style.

3′ 7″ x 7′ 0″.

NORTH INDIAN BLOCK-PRINTED COTTON CLOTH. XIX. Century. 956

Block-prints easily discernible. This piece has been frequently washed; the blue has practically disappeared. It is consequently not indigo dye, dyed in the vat, which would have resisted. The red, on the contrary, has resisted. The composition shows a central field and an upper and lower

identical border. The central field shows an all-over pattern of small flowers with cypress-trees in the corners. The borders show a row of huge Cashmere palmettes, composed of fantastic flowers.

4′ 9″ x 6′ 10″.

957 NORTH INDIAN BLOCK-PRINTED COTTON CLOTH. XIX. Century.

Technique and composition similar to No. 956. On the upper and lower ends is the impression of a cartouche with Persian inscription.

4′ 5″ x 8′ 6″.

958 NORTH INDIAN BLOCK-PRINTED COTTON. XIX. Century.

Same type as No. 956. On both ends, label with inscription.

4′ 8″ x 10′ 0″.

959 NORTH INDIAN BLOCK-PRINTED COTTON, PRINTED IN BLACK AND RED. XVIII.-XIX. Century.

The blue and yellow shades are practically washed out. Composition of a prayer-rug. On the upper part, the mihrab (prayer niche) is supported, not by two columns, but by two cypress-trees, standing in flower vases (as sometimes found in Indian rugs). In the centre of the composition is a cypress-tree, standing in a flower vase. The background is of scroll-work, with conventionalized Indian flowers, peacocks, lions chasing gazelles, etc. The border is of undulated stems with Indian flowers.

4′ 6″ x 5′ 4″.

960 NORTH INDIAN BLOCK-PRINTED AND WAXED COTTON CLOTH. XIX. Century.

Composition of a prayer-rug, similar to No. 959. The flower decoration made of small all-over patterns of naturalistic flowers. Also, in this piece the cypress-tree (symbol of immortality) and the vase (Indian symbol of plenty, the vessel of Lakshmi).

3′ 0″ x 4′ 2″.

II. FABRICS WITH TIED AND DYED WARPS (BORNEO-PHILIPPINES)

SHAWL WITH STRIPES OF ANIMAL DECORATION *(Borneo)*. XIX. Century. 961

This piece was purchased in Peru. Technique: The pattern is produced by tying and dying the warps before weaving, as described at Nos. 964-965. The wefts invisible, the end tapestry woven, ending in fringes. Pattern: Dark-blue background interrupted by red stripes, with groups of animals (donkeys and roosters in symmetrical representation). Such fabrics, produced in the Philippines, in Borneo, and other Malayan islands, where this technique has been imported from India, are not rarely found in Mexico, Peru, and other countries of the American West Coast, an interesting proof of the direct trade relations between the Spanish colonies of the Far East and America.

TWO SHAWLS, SILK WOVEN *(Philippines)*. XIX. Century. 962-963

The weft of this weave is not visible, the pattern is formed by the warps grouped in stripes of different colors. Certain stripes of the warp are dyed (so as to form small patterns) in the tying and dyeing technique. This technique came from India to the Malayan islands (Philippines, Borneo, etc.). Such shawls are frequently found in Mexico and as heirlooms in old California families.* They were exported from the Spanish Philippines to Spanish Mexico in the Pacific trade, entering Mexico by Mazatlan and Manzanillo. Not only Philippine merchandise, but also Chinese goods (porcelain, cloisonné enamel, etc.) were imported by this route.

THREE "SARONG" GARMENTS, COTTON WEAVE *(Philippines)*. Modern. 964-966

Manufactured at Lanas, according to statement of the

*See an interesting specimen in the California History Section in the Oakland Museum.

Philippine Government. The pattern consists of parallel stripes of very vivid colors of Oriental harmonies. Technically, these weaves are very interesting, as the weft is entirely hidden and only the warp visible. Some of the warp stripes have a pattern, which gives the impression of warp print (so-called "Dresden" print). In these Philippine weaves this pattern is produced by the tying and dyeing process; all parts of the warp, which have to remain undyed, white, are tied up with a string, which prevents action of the dye on these parts. Thus partially protected, the warp threads are dyed. This process can be made with one or several colors. After the dying the warps are again put on the loom in the same position as before the dyeing and show now the pattern formed by the tying and dyeing process.[7] This technique is known in India and came from there to the Malayan archipelago.

III. RESIST DYES. JAPAN.

967 JAPANESE KIMONO. Modern.
A landscape with a house and blossoming prune-trees in resist dye on silk crêpe, white on mauve background. The details executed in embroidery.

E.
NEEDLE WORK

I. SPAIN.

968 VERY RICH APPLIQUÉ EMBROIDERY *(Spanish)*. Middle XVI. Century. Probably fragments of a dalmatica or an antependium.
Satin of different colors appliquéd on red velvet, bordered by couched gold thread. Technically remarkable;[8] the

[7] *See the same technique in Nos. 961, 962, 963.*

angels' heads, in which short stitches of various shades give the color as well as of the modeling of flesh, a technique rather imitative of painting, reveal in the authors of this work more skill than artistic refinement. The pattern shows in the centre, surrounded by a baroque cartouche, the I. H. S. (Iota, Eta, Sigma), the first three Greek letters of the name of Jesus. Above and below rich Renaissance acanthus scroll-work with cranes and angel heads. Similar patterns are frequently found in Italian and Spanish damasks and brocades of the same period.

969 VERY RICH APPLIQUÉ EMBROIDERY *(Spanish or Italian)* Middle XVI. Century. Same type of work as No. 968.

Yellow, white, and red satin appliqué on green velvet, fixed by crochet silk and gold thread. Renaissance pattern of flower-vases and rich acanthus scroll-work, as found in the weaves of the same period.

970 LARGE COVERLET WITH RICH EMBROIDERY *(Spanish, Far Eastern colonies, probably Philippines).* XVII. Century.

Embroidery in laid-work, satin and darning stitches in silk of many colors. The pattern shows a strange mixture of Chinese motives (the flower-pots, flower details, and phœnixes) and of elements of Spanish baroque (the imperial eagle, angels, details of ornamentation). Very good specimen.

971 EMBROIDERED CHASUBLE *(Spain).* XVII. Century.

Very rich and heavy embroidery in gold relief work and a great variety of couched gold embroidery. The flower patterns executed in very rich embroidery of colored silk, in satin and other stitches. Background, red silk damask. Rich late seventeenth-century baroque pattern. In the centre a saint (bishop) holding the model of a church, in a frame of heavy golden baroque cartouches and scroll motives. The half-naturalistic flowers intermingled with the

gold embroidery, in the typical style of the late seventeenth century.

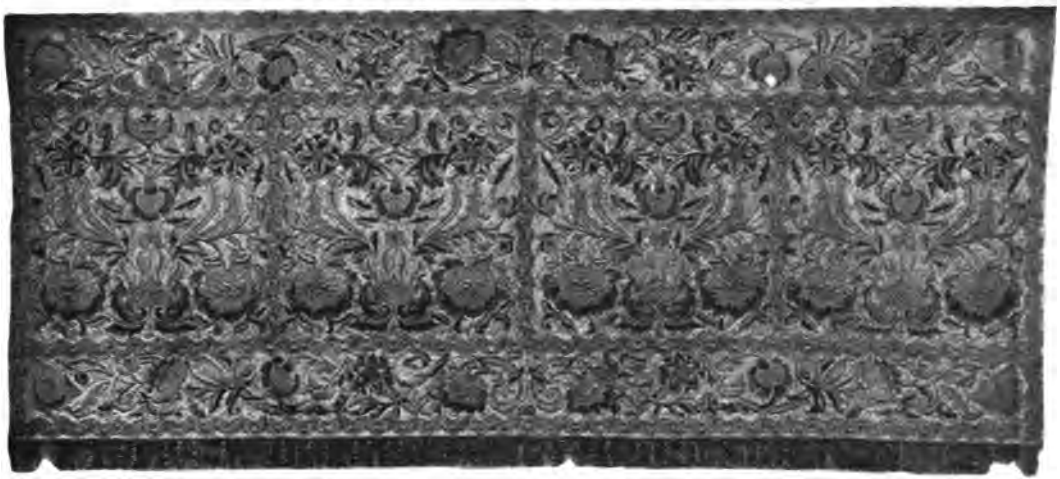
971-A EMBROIDERED STOLE *(Spain)*. XVII. Century.
In design and workmanship this piece is executed in exactly the same manner as the foregoing, to which it belongs.

972 SQUARE PANEL OF EMBROIDERY *(Probably Spanish)*. XVII. Century.
Silk embroidery on canvas; conventionalized flowers in lozenges.

973 ALTAR COVER, OR ANTEPENDIUM, EMBROIDERED *(Spain)*. Early XVIII. Century.
Very rich embroidery in couched gold and silk of many colors, mainly in satin stitch on white, "gros de Tours" silk, interwoven with thin metal thread. The radiant centre disc embroidered in flat gold wire with the letters I. H. S. (Jesus); couched gold border with repeated silk-embroidered pattern of half-naturalistic flowers.

973-A ALTAR-CLOTH, OR ANTEPENDIUM *(Spain)*. XVI.-XVII. Century.
Rich appliqué embroidery in gold on red silk. Pattern composed of semi-naturalistic flower design, in which the chief motive is the carnation so frequently employed in Spanish needlework. This piece is a fine example of co-ordinated design, executed with superb craftsmanship, representative of the highest development of this art in Spain.

974 VERY RICH EMBROIDERY *(Spain)*. Early XVIII. Century.
Couched gold thread and silk embroidery, mainly in satin stitch, showing remarkable realism in the execution of the flowers. Two long strips of embroidery on white silk weave, rococo cartouches in heavy gold embroidery, and curved stems decorated with various flowers (iris, roses, tulips,



977a

Altar-Cloth, or Antependium
Spain; XVII. Century

daffodils, etc.); in the centre a fountain with two dolphins, ostriches in very realistic execution, and the cornucopiæ.

HUGE EMBROIDERED COVERLET *(Spanish or Portuguese)*. XVII.-XVIII. Century. 975

Rich silk embroidery on linen cloth in herringbone and darning stitches. Pattern of repeated conventionalized flowers forming rosettes. Particularly remarkable is the imperial eagle, which is repeated several times in the pattern.

FRAGMENT OF EMBROIDERED SLEEVE *(Italy or Spain)*. Middle XVIII. Century. 976

Heavy couched gold and silk embroidery in satin stitch. Gold cartouches and floral motives.

EMBROIDERED CHASUBLE *(Spain)*. XVIII. Century. 977

Very rich embroidery in couched gold and silk of many colors, in satin and other stitches, on white "gros de Tours," interwoven with silver metal threads. Rich eighteenth-century rococo pattern; baroque volutes and cartouches in rich gold embroidery, surrounded by half-naturalistic flowers. Typical example of Spanish embroidery of the eighteenth century.

ALTAR-CLOTH, OR ANTEPENDIUM *(Spain)*. XVII. Century. 977-A

Richly embroidered in silk and gold on a silver ground, with heavy gold fringe. Carnation, iris, and tulip motive treated semi-naturalistically. In its opulent and ornate design and in its lavish use of gold, this heavily embroidered piece is a luxuriant expression of the power and wealth and position of the Church in Spain in the seventeenth century.

II. SICILY.

VERY FINE EMBROIDERY *(Sicily)*. XVII. Century. 978

Embroidery in green, red, and buff silk on canvas. Geo-

metrical pattern, intermingled with conventionalized animals (peacock pattern).

III. EASTERN MEDITERRANEAN.
(Rhodes, Greek Islands)

979 VERY FINE EMBROIDERY SAMPLER *(Eastern Mediterranean, probably Rhodes)*. XVI.-XVII. Century.
This sampler in silk embroidery on linen shows a great variety of embroidery stitches and patterns. In the patterns the mixture of Italian Renaissance motives (stripes with acanthus pattern) and of Oriental motives (stripes with cypress and flower motives) is very remarkable.

980 TABLE COVER, EMBROIDERED LINEN *(Greek Islands)*. XVIII. Century.
The centre of the cloth is surrounded by a fringe with the repeated pattern of two peacocks symmetrically standing on both sides of a vase with flowers, executed in silk embroidery in vivid colors.

981 SLEEVE OF AN EMBROIDERED GARMENT *(Island of Rhodes)*. XVIII.-XIX. Century.
The body of the garment of thin crêpe embroidered with a Turkish flower pattern (blue hyacinth). On the edge typical lace trimming executed in colored silk.

981-A BROCADE BODICE *(Greece)*. Modern. Gold-embroidered on brocade.

981-B BROCADE DRESS *(Greece)*. Modern.
Silk and gold embroidered on brocade.

IV. BALKAN STATES. BULGARIAN PEASANT ART.

982-983 UPPER PARTS OF TWO SHIRTS *(Bulgarian peasant art)*. XIX. Century.
Plain hand-woven linen, heavily embroidered with con-

ventionalized floral pattern executed in woolen thread in very vivid colors; gold thread and metal discs enrich the decoration.

SHIRT IN HEAVY LINEN, SILK EMBROIDERED *(Balkan, probably Bulgarian peasant art)*. XIX. Century. 984

Silk embroidery forming striped ornaments of geometrical design in vivid colors.

TWO PIECES OF EMBROIDERY, RED LINEN AND GOLD THREAD ON WHITE LINEN *(Balkan peasant art, probably Bulgarian)*. XIX. Century. 985-986

SCARF OF WHITE LINEN, SILK EMBROIDERED ON BOTH ENDS *(Bulgarian)*. XIX. Century. 987

V. TURKEY.

EMBROIDERY ON FINE LINEN GAUZE *(Turkey)*. XVIII. Century. 988

On both ends fringe of Turkish flowers embroidered in silk and metal thread.

EMBROIDERED SCARF *(Jerusalem, Palestine)*. Modern. 988-A

EMBROIDERY ON FINE LINEN GAUZE *(Turkey)*. XVIII. Century. 989

On both ends embroidery in silk and metal threads of a repeated flower pattern in vivid colors.

TOWEL, LINEN WEAVE, PARTLY LOOPED, WITH EMBROIDERY IN SILK, GOLD AND SILVER THREAD, CURVED STEMS WITH FLOWERS. *(Turkey)*. XVIII.-XIX. Century. 990

EMBROIDERY ON LINEN, SILK AND GOLD THREAD, VIVID COLORS *(Turkey)*. XVIII.-XIX. Century. 991

Prayer-rug with the prayer-niche (mihrab) in the centre. The composition and different motives correspond to the Kula prayer-rugs.[8] Technique of the embroidery: Cut-work, darning-stitch.

991-A GOLD-EMBROIDERED HAREM SLIPPERS *(Turkey)*. XIX. Century.
Embellished with pearls.

VI. TURKESTAN.

992 HEAVY COUCHED EMBROIDERY ON LINEN CLOTH *(Bokhara)*. XIX. Century.
Huge red flower-shaped discs of brilliant color effect, surrounded by floral scroll-work.

VII. PERSIA.

993-995 THREE SQUARES OF RICH SILK EMBROIDERY *(Persia)*. XVIII. Century.
Diagonal pattern of flowers, stems, and leaves, of charming color and design. The borders surrounding these three embroideries are strips of brocade of the same period.

VIII. INDIA.

996 HUGE INDIAN SILK-EMBROIDERED SHAWL. XVIII.-XIX. Century.
Geometrical pattern of lozenges and diamonds on brilliant yellow silk (satin stitch) embroidered on a coarse dark-red cloth.

997 INDIAN SILK-EMBROIDERED SHAWL (same type as No. 996). XVIII.-XIX. Century.
Geometrical leaf pattern embroidered in red silk on coarse white cotton cloth.

[8] *See Hearst collection of rugs.*

HUGE COVERLET, SILK-EMBROIDERED *(Indian)*. XVIII.-XIX. Century. 998

Embroidery on red (in the border, blue) woolen cloth in appliqué work and couched looped thread. Pattern: Curved stems forming lozenges with scroll-work, flowers and leaves in between.

COVERLET, SILK-EMBROIDERED *(India)*. XIX. Century. 999

Rich embroidery (satin and chain stitches) red silk thread on plain mauve silk weave. Pattern: Rosettes and conventionalized flowers.

WOMAN'S JACKET, SILK-EMBROIDERED *(India)*. XIX. Century. 1000

Same technique, colors, and pattern as No. 999.

INDIAN SKIRT, SILK-EMBROIDERED. XIX. Century. 1001

All-over pattern of flower bouquets in chain stitch on green satin. The flowers indicated by fragments of mirror-glass.

HINDU EMBROIDERED SKIRT. XIX. Century. 1002

Chain stitch on dark-blue satin. Pattern: All-over pattern of peacocks and flower bouquets alternating.

EMBROIDERED SKIRT *(East India)*. XIX. Century. 1002-A

In design and technique this piece resembles No. 1005.

INDIAN SKIRT OF DARK GREEN COTTON CLOTH. XIX. Century. 1003

Embroidered with a repeated floral pattern in yellow, red, and white silk, fragments of mirror-glass in the middle of the flowers.

LARGE INDIAN SHAWL, EMBROIDERED. Modern. 1004

Satin stitch embroidery on mauve satin. Floral pattern, with birds and butterflies, somewhat inspired by Chinese

art. In the border a fringe of flowers with cocks in between. Current type of embroidery.

1005 HINDU WOMAN'S SKIRT. Modern.
Embroidery in chain stitch of different very rich colors on mauve satin. Pattern of conventionalized flowers with flying birds in symmetrical composition.

1006 COVERLET, SILK EMBROIDERED *(India)*. Modern.
All-over pattern of flower branches embroidered in chain stitch on dark-blue satin ground.

1007 PARSEE WOMAN'S JACKET, SILK-EMBROIDERED *(India)*. Modern.
Rich embroidery in satin and chain stitch on black silk weave. Pattern: Floral scroll work of Chinese character as a repeated all-over pattern with pheasants in between. In the border conventionalized flowers and cocks.

1007-A PARSEE DRESS *(East India)*. Early XIX. Century.
Silk embroidery on green satin; tenchnically, somewhat similar to No. 1001, although much superior artistically as well as technically.

IX. CHINA.

1008 EMBROIDERED WALL-HANGING *(China)*. XVII.-XVIII. Century.
Technique: embroidery in crewel and satin stitch, on heavy dark-blue silk weave. Pattern: Chinese sages, surrounded by playing children in a garden. Bats, cranes, and Chinese clouds as symbols of longevity. Among the plants are chrysanthemums, peaches, peonies, pine-trees, and the so-called "hand of Buddha."

1009-1010 TWO PANELS, COVERS OF ARM CHAIRS, WITH EMBROIDERY *(Chinese)*. XVIII.-XIX. Century.
Technique: Embroidery, couching in looped threads on heavy silk weaves. Pattern: Some of the "precious objects," among them the two fishes, sounding plate of jade, archaic

bronze vessel, and buckle. Among the flowers, the peaches of good omen and conventionalized peonies.

CHINESE ROBE IN VERY RICH EMBROIDERY. XVIII.-XIX. Century. 1011

Technique: Satin stitch, knot stitch, and couched looped threads on heavy black silk. Pattern: Waves of the sea, with flowers and some of the precious objects, bats, etc., above medallions of very rich flowers and conventionalized butterflies. Very fine effect of the bright colors against the dark background.

CHINESE SKIRT, EMBROIDERED. XIX. Century. 1012

Technique: Embroidery in heavy Chinese satin stitch on heavy silk weave. Pattern: Dragons chasing the sacred jewel above the waves of the sea; bats, cloud pattern, and "precious objects." Background prune color.

CHINESE ROBE, EMBROIDERED. XIX. Century. 1013

Technique: Transparent gauze. Silk weave, embroidered in canvas and knot stitch. Pattern: Medallions with flowers and butterflies on yellow background, on the ends of the sleeves; flowers and butterflies in very rich embroidery on dark-blue background.

CHINESE JACKET, EMBROIDERED. XIX. Century. 1014

Technique: Heavy embroidery in crewel and satin stitch. Pattern: Medallions with chrysanthemums, peonies, and other flowers and birds in free composition, on black background.

CHINESE SKIRT, EMBROIDERED IN SATIN STITCH. XIX. Century. 1015

Current pattern of butterflies and conventionalized peonies.

X. JAPAN.

JAPANESE KIMONO. Modern. 1016

Green satin heavily embroidered with naturalistic floral patterns.

XI. GERMANY.

1017 NOBLEMAN'S EMBROIDERED POUCH *(Germany)*. Dated 1709.

XII. SWEDEN.

1018 EMBROIDERED PEASANT APRON *(Sweden)*. Modern.

XIII. BAVARIA.

1019 GOLD-EMBROIDERED BODICE *(Bavaria)*. XVIII. Century.

1020 BRIDESMAID'S CAP *(Bavaria)*. XVIII. Century.

1021 WEDDING CAP *(Bavaria)*. XVIII. Century.
Silver lace and gold embroidered.

1022 PEASANT CAP *(Bavaria)*. XVIII. Century.
Silver embroidered over black cloth.

1023 PEASANT CAP *(Bavaria)*. XVIII. Century.
Silver embroidered over black cloth.

1024 GOLD-EMBROIDERED PEASANT CAP *(Bavaria)*. XVIII. Century.

1025 GOLD-EMBROIDERED PEASANT CAP *(Bavaria)*. XVIII. Century.

XIV. HUNGARY.

1026 HUNGARIAN PEASANT EMBROIDERY. Early XIX. Century.
This piece is probably from Fogaras County, Hungary. From the raising of the flax to the spinning of the linen all the materials employed are made by the peasants, and the pattern is designed as well as executed by them.

BIBLIOGRAPHY

BIBLIOGRAPHY ON TAPESTRY WEAVING

COMPILED BY PHYLLIS ACKERMAN

Only a few of the more usually accessible books and articles have been mentioned here. For a complete bibliography (containing the tremendous number of 1083 titles) see—

GUIFFREY, JULES: *La Tapisserie.* Paris, 1904.

BIRRILL, FRANCIS: "Tapestries at Boughton House," *Burlington Magazine*, XXV., 183.

CALMETTE, FERNAND: "La Loi de la Tapisserie," *Revue de l'Art*, XVI., 105.

—— "Les Tapisseries du Mobilier National," *Revue de l'Art*, XII., 371.

CANDEE, HELEN CHURCHILL: *The Tapestry Book.* New York.

GUIFFREY, J. J.: *Histoire Générale de la Tapisserie.* (Volume on French Tapestry.) Paris, 1874-84.

—— "La Tapisserie aux XIVe et XVe Siècles," *L'Histoire de l'Art* par André Michel, vol. III., ch. v. Paris, 1907.

—— "La Tapisserie au XVIe Siècle." Same, vol. v., ch. XIX.

HUNTER, GEORGE LELAND: *Tapestries, Their Origin, History, and Renaissance.* New York, 1912.

—— "Acts of the Apostles Tapestries," *International Studio* (1913), LXXIII.

—— "Tapestries in America," *International Studio* (1912), XXIX.

—— "Tapestries in America," *International Studio* (1913), LXIII.

—— "Tapestries at the Metropolitan Museum," *International Studio* (1912), LXXXII.

JACQUEMART, ALBERT: *History of Furniture*, book II., ch. I.

JUBINAL, ACHILLE: *Les Anciennes Tapisseries Historiées*. Paris, 1838.

KENDRICK, A. F.: "Tapestries at Eastnor," *Burlington Magazine*, XXXIII., 23, 72, 98.

LAFOND, PAUL: "La Tapisserie en Espagne," *Revue de l'Art*, XXXII., 113, 207.

MIGEON: *Les Arts du Tissu*. Paris, 1907.

MÜNTZ, E.: *Histoire Générale de la Tapisserie*. (Volume on German Tapestry.) Paris, 1874-84.

—— *La Tapisserie* (Bibliothèque de l'Enseignment des Beaux Arts).

PINCHART: *Histoire Générale de la Tapisserie*. (Volume on Flemish Tapestry.) Paris, 1874-84.

RUBINSTEIN, STELLA: "Gothic Tapestry of the Late XV. or Beginning of the XVI. Century," *Arts and Decoration*, VII., 1.

—— "Two Late French Gothic Tapestries," *Art in America*, IV., No. 1.

ST. JOHN, LADY: "The Gobelin Factory and Some of its Work," *Burlington Magazine*, IX., 279.

THOMSON, W. G.: *History of Tapestry*. London, 1906.

—— "Tapestry Weaving in England," *Art Journal* (1911-12), 211, 251, 299, 326, 369, 447.

WOOD, D. T. B.: "'Credo' Tapestries," *Burlington Magazine*, XXIV., 247, 309.

TAPESTRY DESIGNERS AND WEAVERS

COMPILED BY PHYLLIS ACKERMAN

THE following lists of tapestry designers and tapestry weavers, because so brief, could be only arbitrarily selected. It could easily be contended that many have been omitted that should have been included, and perhaps some included that could have been omitted. Its only value is to suggest to those unacquainted with the history of the art some of the more important names connected with it.

The dates given for the weavers are those of documents connected with tapestry in which they appear. They serve only to give an idea of the general period of the weaver's activity. The lists go down to the nineteenth century.

DESIGNERS

JEHAN DE BRUGES, 1379.
ROGIER VAN DER WEYDEN, 1399-1464.
ANDREA MANTEGNA, 1431-1506.
RAPHAEL, 1483-1520.
JEAN VAN ROOME (Van Brussels), 1513.
BERNARD VAN ORLEY, 1491-1542.
GIULIO ROMANO, 1492-1546.
IL BACHIACCA (Francesco d' Albertino Ubertini), 1494-1557.
JAN VERMAY (Vermeyen), 1500-59.
AGNOLO BRONZINO, 1502-72.
CECCHINO DEL SALVIATI, 1510-63.
PETER PAUL RUBENS, 1577-1640.
DAVID TENIERS, 1582-1649.
FRANCIS CLEYN (Designer at Mortlake 1625-58).
FRANCIS POYNTZ (Director at Mortlake 1667-778).
CHARLES LE BRUN, 1619-90.
NOEL COYPEL, 1628-1707.
JEAN BAPTISTE OUDRY, 1686-1755.
FRANÇOIS BOUCHER, 1703-70.

WEAVERS

NICOLAS BATAILLE, Paris, 1399.
PIERRE FÈRÉ, Arras, 1404.
PASQUIER GRENIER, Tournai, 1486.

CATHERINE HASSELS, Bruges, 1501.
LEO OF BRUSSELS, 1513.
PETER VAN AELST, Brussels, 1515.
WILHELM DE PANNEMAKER, Brussels, 1528.
JOHN KARCHAR, Ferrara, 1546.
NICHOLAS KARCHER, Ferrara and Florence, 1546.
JOHN ROST, Florence, 1546.
RICHARD HICKES, Barcheston, 1588.
FRANÇOIS SPIERINX, Delft, 1592.
JEAN GEUBELS, Brussels, 1596.
MARC COMANS, Paris, 1607.
FRANÇOIS DE LA PLANCHE, Paris, 1607.
FRANCIS CRANE, Mortlake, 1619.
PHILIP DE MAECHT, Paris and Mortlake, 1620.
PIERRE LE FÈVRE, Paris and Florence, 1630.
JEAN LE FÈVRE, Florence and Paris, 1630.
JEAN JANS, Paris, 1654.
LOUIS HINART, Beauvais, 1664.
JOHN VANDERBANK, Soho, London, 1700.
COZETTE, Gobelins, 1736.

BIBLIOGRAPHY ON RUGS

COMPILED BY ARTHUR UPHAM POPE

ANDREWS, F. H.: *One Hundred Carpet Designs from Various Parts of India.* London, 1905-1906.

BIRDWOOD, SIR GEORGE: *Industrial Arts of India.* London, 18...

Contains some important references to rugs and rug design.

BODE, WILHELM VON: *Altpersische Knüpfteppiche.* Berlin, 1904.

—— *Vorderasiastische Knüpfteppiche aus älterer Zeit.* Leipzig, 1901 (new edition).

French trans., Georges Gromaire, Paris, n. d. (1913?). A penetrating and scholarly work. Establishes important relation between early Eastern rugs and European painting.

BOGOLUBOW, A.: *Tapis de l'Asie centrale.* St. Petersburg, 1908.

A thorough and important work. The author has had exceptional advantages. Far outranks all other authorities on Turkoman weavings.

CHURCHILL, SIDNEY T. A.: *The Carpet Industry in Persia.* A Monograph. Vienna, 1892.

CLAFLIN, H. B., & CO.: *Rugs and Carpets From the Orient.* New York, 1907.

CLARK, C. PURDON: *Oriental Carpets.* A Monograph. Vienna, 1892.

CLIFFORD, CHANDLER R.: *Rugs of the Orient.* New York, 1911.

There is a good deal of pertinent information in this book not conveniently accessible elsewhere. There are also some useful illustrations. But the book is not well written, and contians some outright errors.

CLIFFORD AND LAWTON: *The Rug Primer.* New York, 1904.

COLE, ALLAN SUMMERLY: *Article, Carpets,* in Encyc. Brit.

While written in a careful and scholarly way, it is rather dreary and unsatisfactory. It is very brief, badly proportioned, treats European made rugs as of equal importance with Oriental, and shows little understanding of the æsthetic or cultural significance of Eastern rug-making.

COXON, HERBERT: *Oriental Carpets.* London, 1884.

DILLEY, ARTHUR URBANE: *How Oriental Rugs Are Sometimes Bought and Sold.* Boston, 1909.

A witty and expert exposition of some modern methods of selling rugs.

DUMONTHIER, ERNEST: *Recueil de dessins de tapis et de tapisseries d'ameublement du mobilier de la Couronne.* Paris, 1912.

DUNN, ELIZA: *Rugs in Their Native Land.* New York, 1909.

Clearly written, but rather slight.

ELLWANGER, WILLIAM DELANCEY: *The Oriental Rug. A Monograph on Eastern Rugs and Carpets.* New York, 1906.

A brief though engaging presentation.

FREHSE, ERNST: *Was muss man von Orient-Teppichen wissen?* Berlin, 1907.

FROHLICH, W.: *Orientalische Teppiche.* Berlin, 1896.

GRIFFITT, J. R. G.: *Turkey Carpets and Their Manufacture.* London, 1884.

GURDJE, V.: *Oriental Rug Weaving.* New York, 1901.

HARRIS, HENRY T.: *Carpet Weaving Industry of Southern India.* Madras, 1908.

HAWLEY, WALTER A.: *Oriental Rugs, Antique and Modern.* New York, 1913.

This is the most complete and systematic general treatise on modern rugs in any language. The famous works of European scholars are almost all monographs on special collections, or are at least confined to early periods. Mr. Hawley has done a considerable service in working out systematically the characteristics of color, design, and technical construction of practically all the well-defined types of modern rugs. The book is perhaps as accurate as could be expected in the present state of our knowledge. Needless to say, it is indispensible to all students of rugs.

HENDLEY, THOMAS HOLBEIN: *Asian Carpets, XVI. and XVII. Century Designs from the Jaipur Palaces.* London, 1905.

A sumptuous and important work.

HOLT, ROSA BELLE: *Rugs, Oriental and Occidental, Antique and Modern.* Chicago, 1901.

Although this book is too vauge and brief to be of much service, it gives some information about hand-woven rugs other than Oriental.

HOPF, CARL: *Die altpersischen Teppiche. Eine Studie über Schönheitswerke.* München, 1913.

HUMPHRIES, SIDNEY: *Oriental Carpets, Runners and Rugs.* London, 1910.

There are some excellent color reproductions in this book, though, for the most part, of very ordinary rugs, but the text is almost without value. Only a weak thread of information runs through a wearisome maze of garrulity, sentimentality, vanity, and ignorance. The book should never have been published.

JOURNAL OF INDIAN ART AND INDUSTRY: *Indian Carpets and Rugs (parts 17-94).* London, 1905-6.

Numerous illustrations. With the exception of the color plate of the Girdlers rug, of poor quality; valuable and informing, none the less.

KIRBY, THOMAS E. (Ed.): *Illustrated Catalogue of the Art and Literary Property of the late Henry G. Marquand.* New York, 1903.

KENDRICK, A. F.: *The Art Workers' Quarterly Article on the Girdlers Carpet* (with color plate). Vol. III., no. 11. London, July, 1904.

LANGTON, MARY BEACH: *How to Know Oriental Rugs.* New York, 1911.

A clearly writen, sensible, straightforward presentation of modern rugs. Interesting, informing, generally reliable. Although written ten years ago, still one of the best of the small books.

LARKIN, THOMAS JOSEPH: *A Collection of Antique Chinese Rugs.* London, 1906.

LEBORGNE, FERDINAND: *Report on Carpets at the Paris Exhibition of 1900.* Paris, 1901.

LESSING, JULIUS: *Alt-Orientalische Teppichmuster*, etc. Berlin, 1877.

—— English Translation. *Ancient Oriental Carpets*, etc. London, 1879.

A monumental pioneer work of great importance.

—— *Ancient Carpet Patterns*, etc. London, 1879.

—— *Modèles de tapis orientaux d'après des documents authentiques et les principaux tableaux du XVe et XVIe siècles.* Paris, 1879.

—— *Orientalische Teppiche.* Berlin, 1891 (Berlin, Kunstgewerbe Museum. Vorbilderheft v. 13).

LEWIS, GEORGE GRIFFIN: *The Mystery of the Oriental Rug.* Philadelphia, 1914.

Clear presentation of some of the simpler facts concerning rugs.

—— *The Practical Book of Oriental Rugs* (2d ed.). Philadelphia, 1913.

Systematic, usable, reasonably accurate. Good technical chart. Of considerable aid for the rapid identification of ordinary pieces. Contains little in the way of interpretation or appreciation.

LONDON: Victoria and Albert Museum. Guides. *Loan Exhibition of Tapestries, Carpets, and Silk Fabrics, from the Mobilier National, Paris, July to October, 1912.* London, 1912.

This and the two following of small value.

—— Guides. *Loan Exhibition of Tapestries, Carpets, and Silk Fabrics, from the Mobilier National, Paris, July to November, 1912.* London, 1913.

—— (Textiles.) *Guide to an Exhibition of Tapestries, Carpets and Furniture, lent by the Earl of Kalkeith, March to May, 1914* (2d ed.). London, Office, 1914.

—— *Guide to the Collection of Carpets.* 1915.

Clear, interesting, informing.

MARTIN, F. R.: *A History of Oriental Carpets before 1800.* Vienna, 1908.

An imposing publication. Despite several rather serious errors, it is none the less one of the great works on rugs. Sumptuous plates, many exceedingly valuable illustrations of allied arts. Exhibits great erudition and industry and wide acquaintance with the art of many times and places. Convincing arguments for assigning the Polonaise rugs to Persia and the Ispahans to Herat. Unfortunately, written in bungling English.

MIGEON, GASTON: *Exposition des arts musulmans au Musée des Arts décoratifs.* Paris, 1903.

—— *La collection Kelekian: étoffes et tapis d'orient et de Venise.* Paris, 1908.

MUKERJE, N. G.: *Carpet Weaving in Bengal. A Monograph.* Calcutta, 1907.

MUMFORD, JOHN KIMBERLY: *Chinese Rugs.* "The Mentor," New York, vol. IV., no. 2.

Some interesting facts and analyses. Excellent color plates.

—— *A Collection of Asiatic Floor Coverings.* New York, 1906.

—— *Oriental Rugs.* London, 1901. New York, 1901 (3d ed.).

This pioneer work, the first general treatise on modern rugs in English, remains in some respects still the best. It is brilliantly written, contains a great deal of first-hand information, and presents the point of view of the Oriental artisan with a lively sympathy that is at once sound and engaging. As an interpreter of the æsthetic and emotional significance of fine rug design, Mr. Mumford has not often been surpassed.

—— *Rugs and Rug Making.* "The Mentor," New York, vol. II., no. 19.

Fine illustrations and a great deal of interesting information briefly and clearly put.

—— *The Yerkes Collection of Oriental Carpets.* New York and London, 1910.

Magnificent illustrations, interesting and valuable text, despite serious error in attribution of the Polonaise carpets.

MUMFORD, JOHN KIMBERLY, and

MOORE, FREDERICK: *Old Chinese Rugs.* New York, 1916.

While true to its character as a commercial catalogue, and while very far from the long-desired treatise on Chinese rugs, it is none the less a very useful publication. There are some handsome illustrations of typical pieces and a good deal of valuable information.

NEUGEBAUER, RUDOLF, and ORENDI, JULIUS: *Handbuch der orientalischen Teppichkunde. Mit einer Einfuhrung von R. Graul.* Leipzig, 1909.

Clearly written, with nearly 200 useful illustrations. The accounts of each type are altogether too brief and there is altogether too much concession to the confusion of trade names. The prices given indicate nothing of present rug prices in America.

PRESBREY, FRANK: *To the Orient in Search of Rugs.* New York, 1896.

PUSHMAN, G. T.: *Art Panels from the Hand Looms of the Orient.* Chicago, 1911.

An unpretentious but creditable publication concerning modern rugs. Helpful illustrations that are really typical. The list of rugs treated is very incomplete, and there are several more or less serious errors.

REVIEW PUBLISHING CO.: *Oriental Rugs and Carpets.* New York, 1910.

Not very systematic, insufficiently complete treatment of each rug, pictures appropriated from other sources without acknowledgment. A number of errors, yet despite all this a useful publication.

RIEGL, ALOIS: *Altorientalische Teppiche.* Leipzig, 1891.

—— *Altorientalische Teppiche* (Second Series). London, 1893.

—— *Altere orientalische Teppiche.* Vienna, 1892.

—— *Ein orientalischer Teppich von Jahre 1202 n. Chr. und die ältesten orientalischen Teppiche.* Berlin, 1895.

RIPLEY, MARY CHURCHILL: *The Oriental Rug Book.* New York, 1904.

Represents a good deal of industry, but badly confused and replete with annoying sentimentalities.

—— *The Tiffany Studios Collection of Antique Chinese Rugs.*

Thirty-two first rate illustrations but text unsystematic, and with disappointingly little information.

ROBINSON, VINCENT J.: *Eastern Carpets: Twelve Early Examples. With Descriptive Notices by V. J. R. and a Preface by Sir George Birdwood.* London, 1882.

ROPERS, HEINRICH: *Auskunftsbuch über morgenländische Teppiche.* Hamburg, 1913.

SARRE, FRIEDRICH, and MARTIN, F. R.: *Die Ausstellung von Meisterwerken muhammedanischer Kunst in München 1910.* München, 1912.

An ideal catalogue. Admirable illustrations of some of the most important rugs in the world. Authoritative attributions.

SIMAKOF, N.: *L'Art de l'Asie Centrale.*

Although later works have made considerable advance, this book is still rightly held in high esteem.

STEBBING, EDWARD: *The Holy Carpet of the Mosque at Ardebil.* London, 1893.

STOECKEL, J. M.: *Modern Turkey Carpets. A Monograph.* Published by the Royal Austrian Museum, 1892.

TIFFANY STUDIOS: *Notable Antique Oriental Rugs.* New York, 1906.

—— *Notable Oriental Rugs.* New York, 1907.

—— *The Tiffany Studios Collection of Antique Chinese Rugs.* (M. C. Ripley, editor.) New York, 1908.

UNITED STATES COMMERCE: *Special Consular Reports,* vol. I., p. 307. "Report on Carpet Manufacture in Foreign Countries," 1890.

VALENTINER, WILHELM R.: *Catalogue of a Loan Exhibition of Early Oriental Rugs.* Metropolitan Museum of Art. New York, 1910.

This admirable work, unfortunately out of print, is one of the best reference books for early rugs we have. There are over fifty illustrations of some of the finest rugs owned in America and an admirable introduction.

VIENNA: K. K. Oesterr. Handelsmuseum. *Katalog der Ausstellung orientalischer Teppiche im . . . Museum, 1891.* (Preface by A. von Scala.) Vienna, 1891.

—— K. K. Oesterr. Handelsmuseum. *Orientalischer Teppiche.* English translation, *Oriental Carpets.* Published by order of the Imperial and Royal Ministries of Commerce, Worship, and Education. English edition edited by C. Purdon Clarke. Vienna, 1892-96.

A magnificent and important publication. The service performed for the right understanding and appreciation of Oriental rugs throughout the world by this sumptuous catalogue can hardly be exaggerated. Long out of print.

—— K. K. Oesterr. Museum für Kunst und Industrie. *Altorientalischer Teppiche.* English translation, *Ancient Oriental Carpets.* With preface by A. von Scala; introduction by W. Bode; text by F. Sarre. Leipzig, 1906-08.

The most magnificent color plates that have been produced. Many of the illustrations on exhibition are taken from this publication. The text is important; the English translation atrocious.

WARING AND GILLOW, LTD.: *The Carpet Book.* London, 1914.

WINTERS, LAWRENCE: *Rugs and Carpets from the Orient.* New York, 1902.

MAGAZINE BIBLIOGRAPHY

BALLARD, J. F.: "Antique Ghiordes Rugs," *International Studio*, LIII., 86-90.

BEAMISH, M. W.: "A B C of Oriental Rug Lore," *Country Life*, XXI., 29-31.

BIRDWOOD, SIR GEORGE CHRISTOPHER MOLESWORTH: "The Antiquity of Oriental Carpets," *Royal Society of Arts Journal* (London), LVI., 1041, 1064.

BODE, WILHELM von: "Ein altpersische Teppich im Besitz der Königlichen Museen zu Berlin." Königlich Preussiche Kunstsammlungen (Prussia), *Jahrbuch*, XIII., 26, 108.

BOUVE, P. C.: "Story of the Rug," *New England Magazine*, XXXIV. (New Series), 68.

BULLER, W.: "Oriental Carpets," *Art Journal*, XXXIV., 141.

BURLINGTON MAGAZINE: Six articles on Oriental Carpets:

I. Introduction, I., 75.
II. Symbolism in Design, I., 341.
III. The Swastika, II., 43.
IV. The Lotus and the Tree of Life, II., 349.
V. Animal Life in Decoration, III., 263.
VI. Art of Dyeing, IV., 143.

CONWAY, SIR MARTIN: "A Persian Garden Carpet," *Burlington Magazine*, XXIII., 95.

COX, R.: "Sur Quatre Tapis du Musée historique des tissues de Lyon," *Rev. de l'Art*, XXIX., 289.

CRAFTSMAN: "Romance of the Oriental Rug," XXV., 616.

CRISP, ADA: "Illustrations Concerning Oriental Rugs," *Good Housekeeping*, January, 1907.

CURTIS, JESSIE K.: "Oriental Rugs, Their Design and Symbolism," *The Craftsman*, June, 1904.

CUTLER, M.: "Vogue of the Chinese Rug," *House Beautiful*, XXXV., 86.

de KAY, ——: "Old Chinese Rugs," *Architectural Record*, XXV., 203.

DILLEY, A. U.: "How Oriental Rugs Are Often Sold," *House Beautiful*, XXV., 92.

—— "How to Select Oriental Rugs," *House Beautiful*, XXVI., 77.

—— "Identifying Rugs by Design," *House Beautiful*, XXV., 132.

—— "Oriental Rug Values and Prices," *House Beautiful*, XXVI., 101.

—— "Oriental Rugs as Distinguished by Their Weave," *House Beautiful*, XXV., 110.

ELLWANGER, G. H.: "The Craft of the Weaver," *The Book Buyer*, January, 1901.

FOELKERSAM, BARON A.: "The Ancient Carpets of Central Asia," *Starye Ghody*, October-December, 1914, pp. 57-113.

GOOD HOUSEKEEPING: "Confessions of a Rug Dealer," LII., 318.

HARPER'S WEEKLY: "Chinese Rug Makers," LII., 27.

—— "Oriental Rugs," LVI., 23.

HAWLEY, W. A.: "Prayer Rugs of the Orient," *Country Life in America*, XXIV., 45.

—— "Three Important Groups of Oriental Household Rugs," *International Studio*, LII., 53.

—— "Value of Historical Association in the Enjoyment of Oriental Rugs," *International Studio*, L., 48.

HERRINGHAM, CHRISTINA J.: "Notes on Oriental Carpet Patterns," *Burlington Magazine*, XIV., 28, 84, 147, 218, 292; XX., 98.

HOUSE BEAUTIFUL: "Persian Rug Weavers," XXX., 34.

HOWE, SAMUEL: "Rugs, Their Character and Functions," *Country Life in America*, January, 1906.

HUNTER, GEORGE LELAND: "Animals in Oriental Rugs," *House Beautiful*, September, 1907.

—— "Oriental Rugs and How to Select Them," *American Homes*, VIII., 432.

—— "Things Worth Knowing About Oriental Rugs," *Country Life in America*, X., 70.

—— "Tips for Buyers of Oriental Rugs," *Country Life in America*, XIX., 506.

—— "The Truth About 'Doctored' Rugs," *Country Life in America*, X., 333.

—— "The Use of Oriental Rugs in the Country House," *Country Life in America*, X., 184.

—— "Why Purchase Oriental Rugs," *Country Life in America*, XIX., 111.

INTERNATIONAL STUDIO: "Gallery of Oriental Rugs," XLV., 78.

JAEKEL, OTTO: "Zur Urgeschichte der orientalischen Teppiche," *Orientalisches*, Archiv II., 167.

KENDRICK, A. F.: "Carpets at Boughton House," *Burlington Magazine*, XXV., 73.

KRYGOWSKI, T.: "Polenteppiche" (Polnische Knüpfteppiche), *Orientalisches*, Archiv II., 70, 106.

KUDERNA, JOSEF: "Turkmenenteppiche," *Orientalisches*, Archiv II., 11.

LAWTON, L. B.: "Advance Lesson in Oriental Rugs," *House Beautiful*, XXXI., 45-46.

LORD, J. P.: "Poetry of Oriental Rugs," *Suburban Life*, XIV., 57.
—— "Why Buy Oriental Rugs," *Suburban Life*, XIII., 238.

MARQUIS, W. G.: "Oriental Rugs," *Brush and Pencil*, September, 1901.

MARTIN, F. R.: "Classification of Oriental Carpets," *Burlington Magazine*, VIII., 35, 186, 332.
—— "A Shiraz Carpet of the XV. Century," *Burlington Magazine*, XVI., 129.

MEYER-RIEFSTAHL, R.: "Oriental Carpets in American Collections," *Art in America*, 1916, p. 147.

MICHEAL, WM. H.: "Rug Making in India," *Daily Consular and Trade Reports*, July 23, 1908.

MUMFORD, J. K.: "Oriental Rugs," *Nation*, LXXII., 323.
—— "Passing of the Antique Rug," *Century*, LXXIX., 340.

NATION: "The Disappearing Eastern Rug," LXXXIII., 257.

RILEY, P. M.: "Lure of the Persian Rug," *House Beautiful*, XXXII., 93.

ROBINSON, VINCENT: "Eastern Art Carpets," *Journal of Society of Arts*, March, 1906.

SCIENTIFIC AMERICAN: "Interesting Facts Concerning the Carpet Industry of Persia," XCIV., 11.

SCIENTIFIC AMERICAN SUPPLEMENT: "Artificial vs. Natural Dyes," January 27, 1906.
—— "Oriental Rug Weaving," LII., 21530.
—— "Rug Industry of the Caucasus and of the Transcaspian Countries," LV., 22836.

STERLING, ADA: "Concerning Rugs," *Harper's Bazar*, November, 1903.

STRYGOWSKI, JOSEPH: "Oriental Carpets," *Burlington Magazine*, XIV., 25.

THOMPSON, WILLIAM GEORGE: "Hispano-Moresque Carpets, *Burlington Magazine*, XVIII., 100.

TOWLE, M. R.: "Oriental Rugs," *New England Magazine*, XXX., 338.

INDEX TO CONTRIBUTORS

INDEX TO CONTRIBUTORS

PHYLLIS ACKERMAN, M. A., PH. D.

For three years Assistant in the Department of Philosophy and Æsthetics in the University of California. Author of "An Interpretation of Hegel's Phænomenologie."

	Page
THE TAPESTRIES	37
BIBLIOGRAPHY ON TAPESTRIES	219
TAPESTRY DESIGNERS AND WEAVERS	221

J. NILSEN LAURVIK

Director of the San Francisco Art Association, conducting the Palace of Fine Arts; Commissioner of Fine Arts and Member of the International Jury of Awards for Norway at the Panama-Pacific International Exposition, 1915; Editor of the *Sketch Book*, Chicago; Art Critic to the *New York Evening Post*, to the *New York Times*, and to the *Boston Transcript*, and contributor to leading American and foreign art journals; Organizer of the John W. Alexander Retrospective Exhibition, the William M. Chase Retrospective Exhibition, the Exhibitions of Contemporary Art, 1907 and 1914, the Exhibition of American Landscape Painting, and the Exhibition of Hungarian Peasant Art, 1914; Special Representative in Europe of the Department of Fine Arts of the Panama-Pacific International Exposition, 1915; Author of "Is It Art?" and brochures on "Anders Zorn" and on "René Lalique," and translator of "The Letters of Henrik Ibsen" from the Norwegian into English; Co-Editor of and chief contributor to the Catalogue de Luxe of the Department of Fine Arts of the Panama-Pacific International Exposition, 1915.

	Page
INTRODUCTION	VII
PAINTINGS AND MINIATURES	1
DRAWINGS, ETCHINGS, AND ENGRAVINGS	13
FURNITURE AND OBJETS D'ART	157

ARTHUR UPHAM POPE, M. A.

Assistant Professor of Philosophy and Æsthetics in the University of California.

Page

THE RUGS 67

BIBLIOGRAPHY ON RUGS 223

R. MEYER-RIEFSTAHL, PH. D.

Lecturer at the Sorbonne, 1903-1911; Secretary-General of the Munich Mohammedan Exhibition, 1910; Organizer of the Historical Textile Exhibition for the National Silk Convention in Paterson, New Jersey, 1915; Author of studies on textiles, tapestries, and woven fabrics in general, appearing in the *Zeitschrift fuer Romanische Philologie*, the *Burlington Magazine*, *d'Art et les Artistes*, *Art et Decoration*, *Zeitschrift fuer bildende Kunst*, *Kunst und Dekoration*, *Art in America*, and other leading American and European art journals.

Page

THE TEXTILES 177

INDEX

INDEX

References are to page numbers.

A

"Abrashes," or Shadow-Bands, 97.
Aboo Simbel, drawing, J. L. Smith, 29.
Aboo Simbel, No. 2, drawing, J. L. Smith, 29.
Achard, 4.
Ackerman, Phyllis, vi.
Adam and Eve Tavern, The, Old Chelsea, etching, Whistler, 31.
Adoration of the Infant Christ, The, painting, Marr, 7.
Adoration of the Magi, The, painting, Italian school, XVII. Century, 5.
Admiral Makaroff in Counsel with His Officers, painting, Vereshchagin, 12.
Afghan Rugs, 110, 144.
Akbar, India, 100.
Ak-Hissar Rugs, 125.
Albins, Anatomical work by (plates for), Grignon, 18.
Alexander, J. W., 34.
Alexander (Miss), wood engraving, Wolf, 35.
Alone in the World, wood engraving, Wolf, 33.
Altar-Cloths, Spanish, iii, 208, 209.
Altar-Cover (embroidered), Spanish, 208.
Ambassadors, The Two, painting, Holbein, 121.
American School of Wood Engraving, 32.
Amyot, Jacques, 54.
Anatolian Rugs, 128.
Anatomy Lesson, The, painting, Rembrandt, 25.
Angel with Flaming Sword, wood engraving, Wolf, 34.
Animal Carpet (Persian), iv*n*, 97, 154.
Anklets (silver), Indian, 160.
Anthology of Persian Poets, manuscript, 166.
Atishkadih of the Poets, The, Persian manuscript, 165.
Antonio, Marc, 21.
Appliqué Embroidery, Spanish, 206.
Appliqué Embroidery, Spanish or Italian, 207.
Apron (embroidered), Swedish, 216.
Apron, peasant's, Swedish, 216.
Ardebil Mosque Carpet, 73, 74, 86.
Armenian Rugs, 84, 86, 94, 122.
Armenian Dragon Rugs, 88, 117.
Arrival of the Sultan's Harem, painting, Pasini, 9.
Asia Minor Rugs, 62, 73*n*, 78*n*, 80, 81, 82, 82*n*, 86, 87, 88, 89, 116-129, 132, 149.
Azad, 111.

B

Baku Rugs, 81, 95, 133, 154.
Balkan Shirt (linen, embroidered), 211.
Ballard, J. F., 86.
Barberini, Cardinal Francesco, 53.
Bartolo, Domenico di, 73*n*, 87.
Bartolozzi, Francesco, 15.
Battle of Constantine, drawing, Rubens, 28.
Bavarian Bodice (gold-embroidered), 216.
Bavarian Cap (bridesmaid's), 216.
Bavarian Cap (wedding), 216.
Bavarian Peasants' Caps, 216.
Bavarian Scarf (gold fringe), 199.
Beatrice d'Este, wood engraving, Wolf, 35.
Becquet, etching, Whistler, 31.
Bell, Robert, 87.
Belt (mountaineer's), Roumanian, 160.
Beluchistan Rugs, 83, 84.
Beluchistan Saddle-Bags, 145.
Bergamo Rugs, 82, 84, 87, 93, 120-123, 132, 154.
Bertin, Victor, 3.
Beshir Rugs, 141-142.
Bijar Rugs, 84, 106.
Birdwood, Sir George, 91.
Blashfield, E. H., 34.
Blery, M. E., 22.
Bode, Dr. Wilhelm, 80.
Bodice (brocade), Greek, 210.

Bodice (gold-embroidered), Bavarian, 216.
Bogolubow, 141, 144.
Bokhara Rugs, 83, 84, 142.
Bonaparte before the Sphinx, wood engraving, Wolf, 32.
Boots (ornamental peasant leather), Russian, 160.
Boreas Abducting Orythia, tapestry, 62.
Borght, Jacques Van, 63.
Borneo Shawl, with stripes of animal decoration, 205.
Boston Museum School, 29.
Boston Public Library, mural paintings in by Joseph L. Smith, 29.
Boucher, 22.
Boudoir-Bottle, French Glass, 175.
Boudoir-Bottles, Phœnician Glass, 174.
Boudoir-Jars, Phœnician Glass, 173, 174.
Bowl (brass), Indian, 159.
Bowl, English Glass, 176.
Bowl, Persian Glass, 176.
Box (lacquer), Persian, 167.
Box Bed, Flemish, 161.
Boy with a Sword, wood engraving, Wolf, 34.
Bridesmaid's Cap, Bavarian, 216.
Bridge, The, (Venetian Series), etching, Whistler, 31.
Brocade (gold), Chinese, 198.
Brocade, French, 190.
Brocade (gold and silver), French, 191.
Brocade (silk), French, 192.
Brocade (silver), French, 191.
Brocade (gold), Japanese, 199.
Brocade, Persian, 194.
Brocade (gold), Persian, 194.
Brocade (silk and cotton), Persian, 193.
Brocade (silk, flower pattern), Persian, 194.
Brocade Cover (gold ground), Persian, 193.
Brocades of China and Japan, 72.
Bronckhorst, 73*n*.
Brouwer, Adriaen, 23.
Brueghel, Jan, 73*n*.
Buddhist Priest's Robe, Japanese, 198.
Bulgarian Scarf (linen, silk-embroidered), 211.
Bulgarian Shirts (upper parts), 210.
Buonaccorso, Niccolo di, 73*n*.
Burke, Richard, portrait, engraving, J. Ward, 30.
Bushell, 151.
Busni, Persian Poet, Works of, manuscript, 165.

C

Cabat, 4.
Cabinet, Italian, 160.
Cabinet, Spanish-Moorish, 160.
Cabinet and Secretaire, Spanish, 160.
Caldwall, James, 28.
Calligraphy, Persian, manuscript, 165.
Calvert, Denis, 26.
Candid, Peter, 73*n*.
Canton Rugs, 86.
Cap, Bridesmaid's, Bavarian, 216.
Cap, Wedding, Bavarian, 216.
Caps, Peasants', Bavarian, 216.
Caravaggio, 26.
Carceri (fantastic prison interiors, as seen during delirium of fever), etchings, Piranesi, 23.
Carlos, Don Balthasar, wood engraving, Wolf, 33.
Carlyle, portrait, Whistler, 116.
Carpaccio, Vittori, 73*n*.
Carracci, 26.
Carter, G., 29.
Cashmere Shawls, 201, 202.
Cassone, Italian, 159.
Cathedral Stall, Italian, 160.
Caucasus Rugs, 62, 80, 81, 82, 86, 104, 109, 122, 130-140.
Cazin, 33.
Central Asiatic Rugs, 80.
Chair (ecclesiastical), Spanish, 160.
Chair Covers (panels), Chinese, 214.
Champagne-Glass, American, 176.
Chantry, 28.
Chartres, Stained Glass of, 71.
Chase, William M., 34.
Chasuble (embroidered), Spanish, 207, 209.
Chasuble (half of), French or Italian, 188.
Chasuble, Italian, 187.
Chasuble (back of), Italian, 189.

Chasuble (fragment), Italian, 188.
Chest (dower), German, 159.
Chest (dower), Korean, 159.
Chevreul, 8.
Children's Garden Party, painting, Marr, 7.
Chinese Dragons, 84.
Chinese Garment (heavy brocade), 197.
Chinese Garment (silk tapestry woven), 201.
Chinese Garment (tapestry woven), 200.
Chinese Jacket (embroidered), 215.
Chinese Rugs, 78*n*, 80, 84, 85, 86, 88, 90, 93, 93*n*, 120, 132, 146-153, 155, 189*n*.
Chinese Screen (porcelain), 159.
Chinese Skirt (embroidered), 215.
Chinese Tapestry, iii, 199, 200.
Chinese Velvet on Gold and Silk Brocade, 198.
Chinese Wall-Hanging (embroidered), 214.
Ching Lung Tapestry, v.
Christ Healing the Sick, etching, Rembrandt, 25.
Ciceri, Eugenio, 9.
Cloth of Gold, Indian, 196.
Cloth of Gold, Italian, 187.
Cloth of Gold, Japanese, 199.
Cloud-Bands, Chinese, 94.
Coat (blue velvet), Chinese, 198.
Coat (red velvet), Chinese, 198.
Coat (tapestry satin), Japanese, 199.
Coch, 15.
Codde, 73*n*.
Collections:
Altman, 78.
Baker, 78*n*.
Ballard, 78*n*.
Bourn, 78*n*.
Clark, 78*n*.
Crane, 78*n*.
Crocker, 78*n*.
Davis, 78*n*.
Ellsworth, 78*n*.
Frick, 78*n*.
Havemeyer, 78*n*.
Havens, 78*n*.
Kent-Costikyan, 119*n*.
McIlheny, 78*n*.
Marquand, 78.
Merrit, 78*n*.
Morgan, 78.
Payne, 78*n*.
Pratt, 78*n*.
Ross, 78*n*.
Rothschild, 74.
Sharples, 78*n*.
Widener, 78*n*.
Williams, 78*n*.
Yerkes, 78, 98.
Conquests of Nadir Shah the Great, History of, Persian manuscript, 167.
Coriolanus, The History of, tapestry, iii, 53.
No. I. The consul Cominius conferring the name of Coriolanus upon Caius Marcius, 57.
No. II. The Tribunes, after a special and hurried consultation, condemn Coriolanus to death, 57.
No. III. Coriolanus summoned before the Tribunes in the Forum declines to apologize for his speech in the Senate, 58.
No. IV. Coriolanus, exiled, bids good-by to his mother, wife, and children, 59.
No. V. Coriolanus is assassinated at Antium by Tullus Aufidius and his accomplices, 59.
Coronation Carpet, 87.
Corot, (Jean Baptiste) Camille, 3, 9, 33.
Costume Study (Middle Ages), pencil drawing, Marr, 21.
Cotton Cloth (block-printed), North Indian, 203-204.
Cotton Cloth (block-printed and oiled), North Indian, 203.
Cotton Cloth (block-printed and waxed), North Indian, 204.
Cousins, Samuel, 26.
Coverlet (silk brocade), Chinese, 197.
Coverlet (silk brocade), Japanese, 199.
Coverlet (embroidered), Spanish or Portuguese, 209.
Coverlet (rich embroidery), Spanish, 207.
Coverlet (silk-embroidered), Indian, 213, 214.
Crespigny, Mrs. Champion de, wood engraving, Wolf, 33.
Cristus, Peter, 73*n*.
Crivelli, 73*n*.
"Crown-Jewel Device," 95, 134.
Crucifix (iron), German, 159.

Crucifixion, painting, Mantegna, 60.
Crucifixion, The, engraving, Leyden, 21.

D

Daghestan Rugs, 81, 82*n*, 86, 101, 132, 134, 149.
Damask, Japanese, 198.
Damask (hand-colored), Spanish, 189.
Dance of Death, The, engraving, Holbein, 19.
Daubigny, 8, 9.
David, Jerard, 73*n*.
Death of the Virgin Mary, The, etching, Rembrandt, 26.
Deer Rug, 85.
Delaroche, 7.
"Dervishes and Oriental Spiritualism," Brown, 119*n*.
Descent from the Cross, The, etching, Rembrandt, 26.
Dessert-Bowl and Saucer, American Glass, 176.
Detaille, (Jean Baptiste) Edouard, 3.
Diaz, 9.
Dictionary of Islam, Hughes, 119*n*.
Divan Cushion, Turkish, 195.
Dog Rug, 85.
Doge and Fisherman, painting, Bordone, 88.
Door (lacquer), Japanese, 159.
Doré, Louis Christophe Gustave Paul, 15.
Doré Gallery, London, 16.
Dragon and Phœnix Carpet, 87.
Drawing (Classical Composition), Coch, 15.
Drawings in Water-colors and in Monochrome, Indian, 167.
Dress (brocade), Greek, 210.
Duck Pond, The, wood engraving, Wolf, 33.
Duke of Buccleigh, 86, 100.
Duke of Burgundy, 39, 49.
Dulin, 5.
Dunn, Mrs. Eliza, 92.
Dupré, 9.
Dürer, Albrecht, iii, iv*n*, 16, 21.
Dutch School, 20.
Dutch Sconse (brass), 159.
Dyck, Van, 73*n*, 100.
Dynasties, Chinese, 146.

E

Ecclesiastical Chair, Spanish, 160.
Ecole des Beaux Arts, 11.
Ehrenstrahl, 73*n*.
Eight Bells, wood engraving, Wolf, 34.
Eighteenth-Century Miniatures, 10.
Embroidery, Sicilian, 209.
Embroidery (on linen), Bokhara, 212.
Embroidery (on linen gauze), Turkish, 211.
Embroidery (peasant), Hungarian, 216.
Embroidery (red linen and gold thread on white linen), Bulgarian, 211.
Embroidery (rich), Spanish, 208.
Embroidery (silk), Persian, 212.
Embroidery (silk brocade), Chinese, 197.
Embroidery (square panel), Spanish, 208.
Embroidery (vivid colors, on linen), Turkish, 211.
Engelbrechtsen, Cornelis, 20.
Entre-fenêtre, tapestry, 63.
Erasmus, 18, 19.
Erskine, The Honorable Thos., portrait, engraving, Jones, 19.
European Glass, iv, 174-176.
Evening in the Forest, painting, Rousseau, 9.
Exposition Universelle, Paris, 1878, 16.
Eyck, Van, (brothers), 8.
Eyck, Jan Van, 73*n*.

F

Faïence (ancient), Fragments, 174.
Falcone, Aniello, 27.
Falconers, The, painting, Fromentin, 4.
Farren (Miss) and Mr. King, engraving, Jones, 19.
Feraghan Rugs, 86, 89, 110, 154.
Ferretti, 15.
Figure Studies, pencil drawing, Marr, 21.
Figure Study of Woman Pointing, pencil drawing, Marr, 22.
Fish Rug, 85.
Five-Medallion Rug, 85.

Flag (ecclesiastical processional), Spanish, 161.
Flask, German, 175.
Flemish School, 9.
Flemish Sideboard, 159.
Fontainebleau School, 4.
Foppa, 73*n*.
Foulke, 53.
Fra Angelico, 118.
Francis of Assisi, portrait, Pourbus the Younger, 9.
Francken, Franz, 73*n*.
French School of Landscape Painting, 9.
Fresco in Hospital at Sienna, Bartolo, 87.
Fromentin, Eugène, 3.
Fructus Belli, painting, Romano, 63.
Fur Jacket, The, wood engraving, Wolf, 32.

G

Garbo, Del, 73*n*.
Garment (heavy brocade), Chinese, 197.
Garment (silk tapestry woven), Chinese, 201.
Garment (tapestry woven), Chinese, 200.
Garrick in the Character of Abel Drugger, engraving, S. W. Reynolds, 27.
Garrick (Mr.) in the Character of Richard III., engraving, Grignon and Hogarth, 18.
Garrick, David, Esq., portrait, engraving, T. Watson, 30.
Garrick, Immortality of, engraving, Caldwall and S. Smith, 29.
Geel, Joost Van, 73*n*.
Geography, Ancient Work on, Persian manuscript, 166.
German Embroidery (the story of Solomon), 61.
Gérôme, 11, 32.
Ghiordes Rugs, 75, 78*n*, 81, 82, 86, 93, 116-117, 119*n*, 120, 154.
Gifford, 33.
Gillot, 5.
Girdlers Company, London, 87.
Girgl, von, 130.
Glass, European, v, 174-176.
Glass, Phœnician, iv, 173-179.
Glass Section: Prefatory Note, 171-172.
Glass, Stained, of Chartres, 71.
Gleyre, 8, 30.
Gobelin Manufactory, 53.
Gold and Azure Rug, 85.
Gold Fish, The, wood engraving, Wolf, 32.
Goldsmith, Dr., portrait, engraving, 21.
Gorevan Rugs, 84.
Gothic Hunting Tapestry, iv*n*, v, 49.
Goya, 33.
Grand Masonic Lodge Receiving the Orphans, The, engraving, Bartolozzi, 15.
Grave Post (iron), German, 159.
Greek Bodice (brocade), 210.
Greek Table Cover (embroidered), 210.
Green Bodice, The, wood engraving, Wolf, 33.
Griffith (Mrs.), wood engraving, Wolf, 32.
Grignon, Charles, 17, 29.
Guenje Rugs, 84.
Gyse, George, portrait, Holbein, 88.

H

Hagar, painting, Salvator Rosa, 27.
Hals, Franz, 23.
Halt of Infantry, painting, Detaille, 3.
Hamadan Rugs, 83, 84, 92, 109, 154.
Happiness Rug, 85.
Harem Slippers (embroidered), Turkish, 212.
Harp of the Winds, The, wood engraving, Wolf, 33.
Harpignies, Henri, 4.
Hawley, W. A., 73*n*, 74, 96*n*, 82*n*, 125, 138, 149*n*.
Helmholtz, 8.
Hendley, 100*n*.
Henri, Robert, 34.
Henry IV., portrait, Pourbus the Younger, 9.
Herat Rugs, iv*n*, 78*n*, 94, 99, 100, 130.
Hermitage, St. Petersburg, 6.
Hindoos Blown from the Guns, painting, Vereshchagin, 12.

Hispano-Moresque Carpets, 80.
History of Persia, manuscript, 166.
Hodges, Charles Howard, 17, 26.
Hogarth, William, 18.
Holbein, Hans (the Elder), 18.
Holbein, Hans (the Younger), iii, 18, 73*n*.
Holbein Rugs, 86, 117, 118, 122.
Homer, Winslow, 34.
Hooch, Pieter de, 73*n*.
Horse Rug, 85.
Hubbell, H. S., 32.

I

Imperial Persian Rugs, 72.
Impressionist School, 6.
Indian Jacket (woman's, silk-embroidered), 213.
Indian Rugs, 80, 83.
Indian Shawl (satin stitch embroidery), 213.
Indian Shawl (silk embroidered), 212.
Indian Skirt (gold brocade), 197.
Indian Skirt (silk-embroidered), 213.
Indian Skirt (woman's, embroidered), 214.
Infant Hercules, The, engraving, Hodges, 17.
International Society of Sculptors, Painters, and Gravers, 31.
"Investigations of the Variations of Sunlight"—*The Hayricks; The Poplars; The Cliffs of Etretat; The Coins de Rivière; The Cathedrals; The Water Lilies;* and *The Thames Series*—paintings, Monet, 8.
Isabey, Eugène (Louis Gabriel), 5, 9.
Ispahan Rugs, 99, 130.
Israels, Josef, 33.
Italian Renaissance, 17.
Italian School (XVII. Century), 5.
Italian Velvet, 186, 188.
Italian Velvet (red on blue), 186.
Italian Velvet Brocade, 189.
Italian Wall-Hanging (velvet), 187, 188.
Italy, The Coast of, painting, Schönleber, 10.

J

Jacket (embroidered), Chinese, 215.
Jacket, Woman's, Indian, 213.
Janissaries, 116.
Jar (delft), probably Persian, 159.
Jar (majolica), Spanish, 159.
Jefferson, Thomas, wood engraving, Wolf, 34.
Jerusalem Scarf (embroidered), 211.
Jewelry (old peasant), reproduction of, Bavarian, 160.
Jews' Wailing-Place at Jerusalem, The, painting, Vereshchagin, 12.
Jones, John, 19.
Jones, Judge, wood engraving, Wolf, 34.
Joshaghan Rugs, 75.
Journal pour Rire, 16.
Joussof-Zuleika, Romance of, Persian manuscript, 165.
Julian Academy, Paris, 29.

K

Kabistan Rugs, 81, 131, 137.
Kaftan Brocade (silk), Persian, 195.
K'ang Hsi Rugs, 149-150, 153, 155.
Karabagh Rugs, 75, 80, 84, 135-137.
Karaje Rugs, 113, 114.
Karim Khan, 111.
Kashan Rugs, 76, 101.
Kashgar Rugs, 120, 147.
Katchli Design, 143.
Kazak Rugs, 77, 80, 84, 136, 137-138.
Kemble (Mr.) in the Character of King Richard III., engraving, Bartolozzi, 15.
Kennedy, 31.
Kerman Rugs, 76, 114-116.
Kermanshah Rugs, 75, 101, 115*n*.
Keyser, Thomas de, 73*n*.
Khiva Rugs, 144.
Khiva-Bokhara Rugs, 110.
Khotan Rugs, 147-149.
Kien Lung Rugs, 151-152, 153.
Kimono, Japanese, 206, 215.
Kir-Shehrs Rugs, 128,129.
Knights Hospitallers of St. John of Jerusalem, 127.
Konia Rugs, 82, 93, 128, 129.
Kuba Rugs, 81, 102, 130, 139, 154.
Kulah Rugs, 81, 117-120.
Kurdish Rugs, 136.
Kurdistan Rugs, 80*n*, 84, 101, 103, 105, 129, 139, 154.
Kurtz, 10.

L

La Fortuna, painting, Salvator Rosa, 28.
Ladik Rugs, 82*n*, 84, 122, 129.
Lady in Black, A, wood engraving, Wolf, 34.
Lady with a Lute, wood engraving, Wolf, 34.
Lahore Rugs, 100, 101.
Lancret, Nicolas, iii, 5.
Landing of the Royal Barge, The, painting, Isabey, 5.
Landscape, Classical, etching, Lewis, 20.
Landscape, Classical, with Dancing Nymphs, etching, Lewis, 20.
Landscape, Classical, with Figures, etching, Lewis, 20.
Landscape, with Figures, etching, Rembrandt, 26.
Landscape, French, painting, Lepine, 6.
Landscape, Spring, painting, Corot, 3.
Lanfranco, 27.
Langlois, 7.
Laristan Province, 95.
Laristan Rugs, 95.
Last Judgment, painting, Leyden, 20.
Last Supper, painting, Pourbus the Younger, 9.
Legros, 6.
Lenbach, 33.
Lepine, J., 6.
Lerambert, 53, 54.
Lesghian Rugs, 84.
Lethière, 9.
Lévy, Jacques, 32.
Lewis, Frederick Christian, 19.
Leyden, Lucas Van (Jacobsz Lucas), 20.
Libation-Cup, German Glass, 175.
"Liber Studiorum" of Claude Lorrain, 20.
Libri, Del, 73*n*.
Lier, Adolf, 10.
Lincoln, Abraham, wood engraving, Wolf, 34.
Lion Rug, 85.
Lisbon National Academy, 15.
Lodovico, 26.
Longhi, Luca, 73*n*.
Loo, Charles Andre Van, 6.
Loo, Jean Baptiste Van, 6.
Lorrain, Claude, 20.
Lotto, Lorenzo, 73*n*.
Loving-Cup, German Glass, 175.
Lucas, David, 26.
Luti, Benedetto, 6.

M

MacDonald, Duncan, 119*n*.
Maes, Nicholas, 73*n*.
Magistrate's Rug, 85.
Maile, Georges, 26.
Maksoud (weaver), 73, 86.
Manchurian Rugs, 86.
Manet, 34.
Manuscripts, Persian, iv, 165, 166, 167.
Marchi, Giuseppe (Joseph) Filippo Liberati, 21.
Marco Polo, 115.
Marie de Medici, portrait, Pourbus the Younger, 9.
Marr, Carl, 7, 21.
Marteau, Giles de (the Elder), 22.
Martin, Dr. F. R., 62, 62*n*, 74, 80, 88, 90, 96, 96*n*, 99, 100, 117, 118, 126, 130, 148, 149.
Martin, Homer D., 33.
Mast, The, (Venetian Series), etching, Whistler, 31.
Mecheln, Israel Van, 21.
Meissonier, 3.
Melencolia, engraving, Dürer, iii, 17.
Meles Rugs, 126-127.
Memling, Hans, 73*n*.
Menzel, Adolph, 32.
Meryon, Charles, 22.
Metsu, 73*n*.
Meyer-Riefstahl, R., vi, 96*n*.
Miana Rugs, 107.
Michallon, 3.
Mieris, Franz, 73*n*.
Mieris, W. Van, 73*n*.
Mill, The, etching, Rembrandt, 25.
Mill, The, (Dutch Series), etching, Whistler, 31.
Millet, Jean François, 7, 116.
Mina Khani Pattern, 136.

Ming Coat of Arms, 94.
Ming Rugs, 150.
Miniatures, five, 167.
Mir Saraband Rugs, 111, 113.
Mirror, The, wood engraving, Wolf, 34.
"Modern Egyptians," Lane, 119*n*.
Mogul Emperors, 100.
Monastery of the Dancing Dervishes, Pera, 131.
Monet, Claude, 8.
Monk Sergius Killed by Mahomet, engraving, Leyden, 20.
Moreland, George, 28.
Morning Mists, wood engraving, Wolf, 34.
Morris, William, 72.
Mosque of Alla-al-Din, 88.
Mosul Rugs, 83, 84, 136, 154.
Mosul-Kurd Rugs, 97, 104.
Mother-in-Law, The, painting, Vàsquez, 10.
Mouchel, 7.
Moya, 73*n*.
Mudjar Rugs, 122, 128, 129.
Muhammad Hasan Khan, 111.
Mumford, J. K., 69, 73*n*, 84, 86, 96, 107, 111, 120, 125, 145.
Munich Exposition of Mohammedan Art, 124.
Munich School, 7, 21.
Museums:
Berlin, 25, 74, 94.
Boston, 77, 99.
British, 19, 131.
Hermitage, St. Petersburg, 6.
Imperial Household, Tokyo, 96.
Kaiser Frederick, Berlin, 87, 96.
Louvre, 9.
Luxembourg, 5.
Madrid, 9.
Marseilles, 6.
Memorial, Golden Gate Park, San Francisco, 16.
Metropolitan, New York, 77, 98.
Musée Rath, Geneva, 9.
Nadar Galleries, Paris, 6.
Naseby House, Sweden, 96.
South Kensington, 73, 86, 87, 98, 99, 130, 133, 145, 151, 155.
Stockholm, 62.
Victoria and Albert, 102*n*, 133*n*.
Vienna, 74.
Zurich National, 86.
Music, painting, Van Loo, 6.
Music Room, The, wood engraving, Wolf, 32.

N

Nadir Shah, 94, 110, 134.
Nanking Rugs, 86.
Neer, Eglon, 73*n*.
Neophyte, The, etching, Doré, 16.
Netscher, 73*n*.
Neugebauer, 81*n*, 102*n*.
New York (Lower) in a Mist, wood engraving, Wolf, 34.
Night Watch, painting, Rembrandt, 25.
Niris Rugs, 83, 84, 114, 131, 134*n*.
Nobleman's Pouch (embroidered), German, 216.
Norwegian Tapestry, 62.

O

Ointment-Bottle, Phœnician Glass, 174.
Ointment-Vessel, Phœnician Glass, 174.
Open Air Meeting, wood engraving, Wolf, 32.
Opie, J., 17.
Oriental Rugs, 69, 71, 72, 73, 76, 77, 79, 90, 91, 92, 93, 94.
Ostade, Adriaen Van, 23.
Oushak Rugs, 70, 75, 81, 86, 88, 89, 92, 117, 118, 121, 123-125, 132, 149.

P

Palaces, The, (Venetian Series), etching, Whistler, 31.
Panama-Pacific International Exposition, 32.
Paolo and Francesca da Rimini, painting, Doré, 16.
Paris Academy, 22.
Paris, Etchings of the Streets of, Meryon, 22.
Paris, Girtin's Views of, engravings, Lewis, 20.
Parsee Dress, Indian, 214.
Parsee Woman's Jacket, Indian, 214.
Pasini, Alberto, 9.
Peale, Charles W., 34.
Pear or Crown-Jewel Device, 134.

Peasant's Apron, Swedish, 216.
Peasants' Caps, Bavarian, 216.
Peasant Mother, painting, Millet, 8.
Peasants Singing at a Window, etching, Ostade, 23.
Pekin Rugs, 85.
Perfume-Bottle, European Glass, 175.
Perfume-Bottles, Phœnician Glass, 173, 174.
Persia, History of, manuscript, 166.
Persian Rugs, 78*n*, 80, 81, 82, 83, 85, 94, 96-116, 124, 130, 148, 149, 154.
Persian Sash (gold brocade), 192.
Persian Sash (silk), 195.
Persian Silk Weave, 195.
Persian Velvet (nude figures between cypress-trees), 193.
Persian Velvet on Gold Brocade, 192.
Persimmon-color Rug, 85.
Perugia, pencil drawing, Marr, 22.
Phelippes, 22.
Philadelphia Horticultural Hall, mural paintings in, by Joseph L. Smith, 29.
Philippine Shawls (silk woven), 205.
Phœnician Glass, iv, 173-174.
Piano, early Chickering, 160.
Piano, Louis XVI. style, 160.
Pindar, Peter, Esq., engraving, Hodges, 17.
Piranesi, Giambattista, 23.
Veduta dell' Arco di Tito, 24.
Veduta del Tempio di Ercole nella citta di Cora, dieci miglia lontano da Velletri, 24.
Veduta dell' Arco di Settimio Severo, 24.
Veduta degli avanzi del Tablino della casa aurea di Nerone detti volgarmente il Tempio della Pace, 24.
Veduta dell' Anfiteatro Flavio, detto il Colosseo, 24.
Veduta del Pantheon d'Agrippa (Oggi Chiesa di Maria ad Martyres), 24.
Veduta del Tempio detto della Concordia, 24.
Castello S. Angelo, 24.
Veduta dell' Arco di Benevento Nel Regno di Napoli, 25.
Vue des restes du derrière du Pronaos du Temple de Neptune, 25.
Altra Veduta del Tempio della Sibilla in Tivoli, 25.
Vue interieure du Collége supposé des Anfictions, 25.
Planche, François de la, 53, 56.
Plate, Persian Glass, (decorated), 176.
Playing Boys, 51.
Polish Rugs, 108, 154.
Polonaise Rugs, 73, 87, 148.
Polycrates Sami Tyraness, opibus et felicitate inclytus, ab Orete Perfarum Satrapa captus, ac cruciaffixus docuit, neminem ante obitum merito dici posse felicem, engraving, Salvator Rosa, 28.
Pope, Prof. A. U., vi.
Popper, Prof. William, 111.
Portrait of a Gentleman, engraving, J. Watson, 30.
Portrait of a Lady, wood engraving, Wolf, 32, 34.
Portrait of the Engraver, wood engraving, Wolf, 35.
Portrait of His Mother, painting, Whistler, 116.
Pouch, Nobleman's, German, 216.
Pourbus, Francis, (the Elder), 9.
Pourbus, Francis, (the Younger), 9.
Preparing for the Ball, painting, Lancret, 5.
Presentation in the Temple, The, painting, Rembrandt, 25.
Prices of Rugs in the Middle Ages, 72*n*.
Prince of Wales, portrait, painting, Reynolds, 26.
Prometheus, painting, Salvator Rosa, 27.
Pyle, Howard, 35.

R

Raphael, 101.
Recchi, Marco, 15.
Rembrandt, Harmensz van Rijn, 25, 31.
Rémond, 4, 9.
Renaissance Tapestry, iii, 43, 56.
Renaissance Tapestry Border, Fragments of, 60.
Renconter, tapestry, Van Borght, 63.
Reni, Guido (also known as Guido), 26.
Rest During Drill at Camp St. Maur, painting, Detaille, 3.
Reynolds, Sir Joshua, 17, 21, 30.
Reynolds, Samuel William, 26.
Rhode Island School of Design, 96.
Rhodes Sleeve (embroidered), 210.

Rhodian Rugs, 127.
Ricci, Marco, 23.
Richelieu, 54.
River Landscape, painting, Monet, 8.
River Scene, wood engraving, Wolf, 33.
Road in France, A, painting, Harpignies, 4.
Road to the Village, The, wood engraving, Wolf, 33.
Roadside, The, wood engraving, Wolf, 33.
Robe, Buddhist Priest's, Japanese, 198.
Robe (rich embroidery), Chinese, 215.
Robe (silk tapestry woven), Chinese, 200.
Robe (tapestry woven), Chinese, 200, 201.
Romano, Giulio, 51, 63.
Romney, G., 33.
Rosa, Salvator, 27.
Rothenburg ob. den Tauber, pencil drawing, Marr, 21, 22.
Rubens, Peter Paul, 28, 62, 73*n*, 100.
Rugs: Ancient and Modern, 73-76.
Classification and Identification, 80-86.
Dating of, 86-91.
Expressive of Racial Character and Experience, 91-95.
Interest in Oriental, 69-70.
Oriental as Fine Art, 70-73.
Study of, 79-80.
Value of an Exhibition of, 76-79.
"Rugs in Their Native Land," Dunn, 92*n*.
Roumanian Mountaineer's Belt, 160.
Rousseau, (Pierre Etienne) Theodore, 9, 116.
Royal Academy, London, 18, 20, 30.
Royal Bokhara Rugs, 144.
Royal Calcography, Rome, 23.
Royal Society of British Artists, 31.
Rural Architecture Studies, pencil drawing, Marr, 21.
Russian Boots (ornamental peasant leather), 160.
Russian Table-Cloth, 199.
Rusus, Peter, Esq., Magistrate, portrait, drawing, Holbein the Younger, 19.

S

Saadi (poet), complete works, Persian manuscript, 165.
Sadi (poet), complete works, Persian manuscript, 165, 166.
Sadi and Hafiz, Odes from, Persian manuscript, 167.
Safavid Dynasty, 100.
"Sahaman wa Absal," and other poems, Persian manuscript, 166.
St. Hubert, engraving, Dürer, iii, 17.
St. Hubert, engraving, Leyden, 20.
St. John, Castle of, Rhodes, 127.
St. John, Church of, Rhodes, 127.
St. Luke Writing the Gospel, painting, Spanish School, XVI. Century, 10.
Salon Piece, Bohemian Cut Glass, 176.
Samarkand Rugs, 83, 109, 120, 142, 146-147, 155.
Sampler (embroidery), E. Mediterranean), 210.
San Francisco, View of, etching, Meryon, 23.
Saraband Rugs, 70, 84, 89, 154.
Sari (woman's garment), Indian, 196.
Sarong Garments, Philippines, 205-206.
Sarouk Rugs, 76, 101.
Sarre, Dr. Friedrich, 80, 96*n*.
Sash (gold brocade), Persian, 192.
Sash (silk), Persian, 195.
Scandinavian Weaves, 62.
Scarf (gold fringe), Bavarian, 199.
Scarf (white linen, silk-embroidered), Bulgarian, 211.
Scarf (embroidered), Jerusalem, 211.
Schalken, 73*n*.
Schongauer, Martin, 17.
Schönleber, Gustav, 10.
School of Design, Rhode Island, 96.
Sconse (brass), Holland, 159.
Screen (porcelain), Chinese, 159.
Screen, Japanese, 159.
Sedan Chair, French, 159.
Sedan Chair, Japanese, 159.
Sehna Rugs, 108.
Sehna Khilim Rugs, 108, 109.
Self-Portrait: Lenbach, wood engraving, Wolf, 33.
September, tapestry, 50.
Settee, Spanish, 160.

Shiraz Rugs, 83, 84, 94, 114, 130, 131, 134*n*.
Shirvan Rugs, 75, 81, 84.
Shirvan-Khilim Rugs, 138-140.
Shadow-Bands, 97.
Shah Abbas, 87, 101.
Shah Ismael, 123.
Shah of Persia, 87.
Shannon, J. J., 32.
Shantung Rugs, 86.
Shawl, with stripes of animal decoration, Borneo, 205.
Shawl (embroidered, satin stitch), Indian, 213.
Shawl (silk-embroidered), Indian, 212.
Shawls (Cashmere), Indian, 201, 202.
Shawls (silk woven), Philippines, 205.
Sherwin, 28.
Ships, Series of Five Scenes of, tapestry, 64.
Shipwrecked Sailor, The, wood engraving, Wolf, 35.
Shirt (linen, silk embroidery), Balkan, 211.
Shirts (upper parts of), Bulgarian, 210.
Sideboard, Flemish, 159.
Siena, pencil drawing, Marr, 22.
Silk Weave, Persian, 195.
Skirt (embroidered), Chinese, 215.
Skirt (embroidered, satin stitch), Chinese, 215.
Skirt (gold brocade), Indian, 197.
Skirt (silk-embroidered), Indian, 213.
Skirt, Woman's, Indian, 214.
Sleeve (embroidered), Rhodes, 210.
Sleeve (embroidered, fragment), Italian or Spanish, 209.
Sleigh, French, 159.
Sleigh Ride, The, tapestry, 49.
Slingelant, 73*n*.
Smith, John Raphael, 17, 26, 28, 29.
Smith, Joseph Lindon, 29.
Smith, Samuel, 29.
Smith, Thomas, 28.
Snow Pass of Schipka, painting, Vereshchagin, 12.
Soldiers Halting at a Country Inn, painting, Detaille, 3.
Solomon, The Story of, (German embroidery), 61.
Soleiman I., 123.
Souj-Bulak Rugs, 70, 84, 89, 93, 97, 149.
Soumak Rugs, 93.
Southern Persia Rugs, 83.
Spagnoletto, 27.
Spanish Countess, A, wood engraving, Wolf, 33.
Spanish School (XVI. Century), 10.
Spanish Stole (embroideerd), 208.
Spanish (or Italian) Table-Cloth, 199.
Spinet, Austrian, 160.
Stadler, 20.
Statuette, Tanagra, 174.
Steen, Quinkhardt, 73*n*.
Steenwyck, Van, 73*n*.
Stevenson, Robert Louis, wood engraving, Wolf, 33.
Stiegel Glass Bottle, German, 175.
Stole (embroidered), Spanish, 208.
Stothard, 15.
Stuart, Gilbert, 32, 34.
Swallow-Myth, 85.
Swedish Apron (embroidered), 216.
Swedish Peasant's Apron, 216.
Swedish Peasant Tapestry (Modern), 62.
Syndics, The, painting, Rembrandt, 25.
Szalay, Baron Imre, 86.

T

Table-Cloth, Russian, 199.
Table-Cloth, Spanish or Italian, 190.
Table Cover (embroidered linen), Greek Islands, 210.
Tamerlane the Great, 146.
Tanagra Statuette, 174.
Tapestry: The part it has played in the diplomacy of the Middle Ages; the aristocratic art; has charm and value of its own; cannot attain its true worth while a mere satellite of its sister arts; must express its own principles in its designs; its deterioration since the seventeenth century, 39 — Art of compared with that of painting, 39-42 — Technique, 42-43 — Three general types of design, 43-44 — History from the thirteenth century to the beginning of the sixteenth century; its supremacy in the Gothic Renaissance, 44-45 — Marked change in design at beginning of sixteenth century; influence of the Italian Renaissance; Pope

Leo's commission to Raphael, 45 — Mortlake founded in England; the Gobelins; influence of Rubens and Teniers, Le Brun and Boucher; fantastic scenes from India and China, 46 — Degradation of the art in the eighteenth and nineteenth centuries; ignoble use of the famous Apocalypse tapestries in the Cathedral of Angers; influence of Raphael's cartoons, 46-47 — The genius of tapestry revives at the end of the nineteenth century; William Morris establishes the Merton Abbey looms; the Herter looms in New York, 47-48.

Tapestry, Chinese, iii, 200.

Tapestry Border, 64.

Tapestry, Gothic Hunting, iv*n*, v, 49.

Tapestry, Verdure, 61.

Tapestry, representing the Eight Immortals, Chinese, 199.

Tear-Bottle, Phœnician Glass, 173.

Tear-Bottle (double), Phœnician Glass, 173.

Temple Ruins, drawing, J. L. Smith, 29.

Teniers, 61.

Terborck, 73*n*.

Textiles: Fascination of the study of woven fabrics; the evolution of their patterns an interesting problem; silk weaves imported from China to the Mediterranean countries as early as the time of Alexander the Great; Alexandria, Egypt, once the center of the weaving industry, 179 — Oriental art, influence of; philosophy, and religions; fame of the Sassanian weaves; the Byzantine period; the "panni imperiales de Romania," 180 — The Mongol conquest; Djengiz Khan; Kublai Kahn; influence of the Far East in the manufacture of textiles; the "panni tatarici"; Chinese weaves; Lucca weaves, 181 — The glorious Italian creations of the fifteenth century; Renaissance motives; shifting of textile production from Italy to France in the seventeenth century; Lyons and Tours; the designer, Philippe de la Salle; Watteau, Clodion, Boucher, Fragonard, 182 — Educational value of the study of textiles; technique of the weaves; the Hearst collection, 183-184 — Summary of textile sections, 185.

Thayer, Abbott H., 35.

Thomson, 53.

Three Trees, The, etching, Rembrandt, 25.

Tiffany Studios, 84, 85.

Tohfe of Hakim (work on medicine), Persian manuscript, 166.

Toilette-Bottle, Phœnician Glass, 174.

Torrigiani Palace, 74.

Towel (linen weave, embroidered), Turkish, 211.

Tree-of-Life Pattern, 107.

Trinity Workshop, 53.

Troost, 73*n*.

Turtle Design, 112.

Tabriz Rugs, 84.

Tekke Rugs, 142-144.

Tekke Saddle-Bag, 144.

Tien-tsin Rugs, 85.

Timurid Rugs, 131.

Traghetto, The, (Venetian Series), etching, Whistler, 31.

Turkish Harem Slippers (gold-embroidered), 212.

Turkish Rugs, 80, 81, 85.

Turkoman Rugs, 80, 141-145.

Tuzla Rugs, 128-129.

Turkish Towel (linen weave, embroidered), 211.

U

L'Umana Fragiliata, painting, Salvator Rosa, 28.

Ushak Rugs, 109.

V

Valentiner, Dr., 117, 118.

Valeriani, 23.

Varotari, 73*n*.

Vase (metal), Benares, 159.

Vase, German Glass, 176.

Vase, Giuseppe, 23.

Vase, Phœnician Glass, 173.

Vàsquez, Carlos, 10.

Velazquez, 33.

Velvet on Gold and Silk Brocade, Chinese, 198.

Velvet, Italian, 186, 188.

Velvet (red on blue), Italian, 186.

Velvet (nude figures between cypress-tree), Persian, 193.

Velvet on Gold Brocade, Persian, 192.
Velvet Brocade, Italian, 189.
Venus Crowned by Cupid, engraving, Marteau, 22.
Venus Disarmed by Cupid, engraving, Marteau, 22.
Verdure Tapestries, Two, 61.
Vereshchagin, Vasili Vasilievich, 11, 12.
Vermeer, 34, 35, 73*n*.
Vessal, complete works, Persian manuscript, 166.
Vienna Gallery, 63.
Vinci, Leonardo da, 35.
Virgin and Child, The, engraving, Dürer, 17.
Virgin Enthroned, A, wood engraving, Wolf, 35.
Virgin Enthroned, The, drawing, Guido Reni, 26.
Vos, Cornelis de, 73*n*.
Vos, Simon de, 73*n*.

W

Wagner, Joseph, 15.
Wall-Hanging (embroidered), Chinese, 214.
Wall-Hanging (velvet), Italian, 187.
Wall-Hanging (border), Italian, 188.
Ward, James, 29.
Ward, William, 29.
Water-Carafe, European Glass, 176.
Watson, Caroline, 30.
Watson, James, 30.
Watson, Thomas, 30.
Watson, William, 30.
Watteau, 5.
Wedding Cap, Bavarian, 216.
Weir, J. Alden, 33.
Western Asia Rugs, 90.
Wheatly, Francis, 28.
Whistler, James Abbott McNeill, 30, 32, 35, 116.
Wiles, 35.
Williams, 96, 96*n*, 121.
Wine-Flagon, European Glass, 175, 176.
Wolf, Henry, 32.
Wolgemut, Michel, 16.
Woman's Jacket (silk-embroidered), Indian, 213.
Woman's Skirt (embroidered), Indian, 214.

Y

Yomud Rugs, 84, 141, 144.
Young Woman at the Window, wood engraving, Wolf, 35.
Younge (Miss), Mr. Dodd, Mr. Love, and Mr. Waldron in the characters of Viola, Sir Andrew Aguecheek, Sir Toby Belch, and Fabian, engraving, J. R. Smith, 28.
Yung Cheng Rugs, 152-153.
Yuruk Rugs, 82*n*, 84, 127, 129.

Z

Zodiac, Signs of the, 51.
Zoffany, J., 27.
Zoroastrians, 134.
Zubaran, 73*n*.
Zuccarelli, 15.
Zile Soumak Rugs, 140.

SAN FRANCISCO